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ENGLISH VERSE & DRAMATIC POETRY

From Chaucer to the Present Day



MAGGS BROS.

Booksellers by Appointment to His Majesty King George V,
H.M. Alfonso XIII, King of Spain, and H.M. King Manuel of Portugal.

34 & 35, Conduit Street, New Bond Street,
LONDON, W.

and 130, Boulevard Haussmann, Paris

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Engraved Portrait from the excessively rare First Edition of MILTON'S POEMS. London, 1645.
See Item No. 192.

No. 517 1929

ENGLISH VERSE & DRAMATIC POETRY

From Chaucer to the Present Day



TO HIS MAJESTY
KING GEORGE V

MAGGS BROS.
(B. D. MAGGS, E. U. MAGGS)

Booksellers by Appointment to His Majesty King George V,
H.M. Alfonso XIII, King of Spain, and H.M. King Manuel of Portugal.

34 & 35, CONDUIT STREET, LONDON, W.I.
[AND 130, BOULEVARD HAUSSMANN, PARIS (8e).]

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PRINTED IN GREAT BRITAIN
BY THE
COURIER PRESS
LEAMINGTON SPA
AND LONDON

English Verse and Dramatic Poetry

PRE-ELIZABETHAN VERSE

CHAUCER (Geoffrey), 1340?-1400.

" Ah! Dan Chaucer!—art thou he,
Morning star of minstrelsy?
Eldest of the English choir,
High hill—touched first with fire."
—Sir Edwin Arnold.

Geoffrey Chaucer was one of the greatest, as well as most ancient, of the English Poets. He is the earliest English Poet who is still read for human pleasure, as well as by specialists in the studies of literature, language, and prosody.

" At various times of his life he was a courtier, soldier, diplomatist, and man of business, and it was mainly by hard work done in these capacities that he earned his living, though in his old age the fact that he was a great poet may have won for him rather more consideration than kings always show to their worn-out servants. Probably no other poet of equal rank has ever led so active and varied a life, and it is because we find Chaucer in his poems so shrewd a man of the world, so astonishingly observant, and so good a judge of character, that we take interest in finding out how he obtained his experience."—A. W. Pollard.

A great poet by virtue of his natural gifts, he was the greatest of narrative poets by virtue of his knowledge of mankind.

---

1 THE WORKS OF GEFFRAY CHAUCER NEWLY PRINTED, with dyvers workes whiche were never in print before: As in the table more playnly dothe appere.

Title within woodcut border. Woodcut to the Knyghtes tale and separate title to the Romaunt of the Rose.

Black Letter.

(Continued over)

PRE-ELIZABETHAN VERSE—*continued.*

CHAUCER (GEOFFREY): WORKS—*continued.*

The SECOND COLLECTED EDITION OF CHAUCER, and the FIRST in which the PLOWMAN'S TALE APPEARS.

[Colophon] *Imprynted at London by Thomas Petit, dwellying in Paules Churche yarde at the sygne of the Maydens heed.* N.D. (1542.) £95

To this edition different publishers' names are sometimes found in the colophon: William Bonham, Richard Kele, Robert Toye, Thomas Petit, and perhaps others, each having his own name alone as printer, in as many copies as were his proper share.

Hunter, in his "New Illustrations" of The Merchant of Venice, in the course of a long account of Shakespeare's indebtedness to Chaucer, remarks: "The old folio of Chaucer was lying open before him when he wrote this dialogue."

Consult, too, Douce's "Illustrations" of Twelfth Night, Measure for Measure, A Midsummer Night's Dream, King Henry V, and Hamlet.

Shakespeare was familiar with the Canterbury Tales, and traces of them are found in Lucrece, A Midsummer Night's Dream, and Titus Andronicus; the story of Troilus and Cressida is taken from Chaucer rather than from the Iliad.

2 WORKS OF OUR ANCIENT, LEARNED, & EXCELLENT ENGLISH POET, JEFFREY CHAUCER: as they have lately been compar'd with the best Manuscripts; and several things added, never before in Print. To which is adjoyn'd, The Story of the Siege of Thebes, by John Lidgate, Monk of Bury. Together with The Life of Chaucer, shewing His Countrey, Parentage, Education, etc. Also a Table, wherein the Old and Obscure Words in Chaucer are explained.

With engraved portrait of Chaucer (full-length, surrounded by the "Progenie of Geffrey Chaucer").

Black Letter.

Folio. *Original calf.*

London, Printed in the Year, 1687. £9 9s

PRE-ELIZABETHAN VERSE—*continued.*

CHAUCER (GEOFFREY)—*continued.*

3 WORKS. Compared with the Former Editions, and many valuable MSS. Out of which, Three Tales are added which were never before Printed, by John Urry. Together with a Glossary. To the whole is prefixed the Author's Life, newly written, and a Preface, giving an Account of this Edition.

With engraved portrait of Urry by N. Pigné, and copper-plate engravings in the text of the Canterbury Pilgrims.

FIRST EDITION OF URRY'S VERSION.

Large folio. *Original calf gilt.*

London, Printed for Bernard Lintot, 1721. £6 18s

This edition was projected in 1711, and Urry, much against his inclination, was persuaded to undertake it. He died in 1715, and the work was continued by Thomas Ainsworth, who in his turn died in 1719. It was finally revised by Timothy Thomas. The Life of Chaucer prefixed was the work of the Rev. John Dart.

4 COMPLETE WORKS. Edited, from numerous manuscripts by the Rev. Walter W. Skeat.

With facsimiles.

7 vols., 8vo. *Original cloth, uncut.*

Oxford: Clarendon Press, 1894. £6 6s

With the Supplement.

5 AMORUM TROILI et Creseidæ Libro due priores Anglico-Latini.

Woodcut border to title. The Latin translation in Roman type; the English in Black Letter.

FIRST EDITION. Small 4to. *Old calf.*

Oxoniæ, 1635. £4 4s

This version of Chaucer's "Troilus and Cressida," was issued by Sir Francis Kynaston. His Latin translation and Chaucer's Original English are on opposite pages. It is prefaced by fifteen short poems by Oxford Scholars, including Strode and Dudley Digges.

PRE-ELIZABETHAN VERSE—*continued.*

CHAUCER (GEOFFREY)—*continued.*

6 THE CANTERBURY TALES. To which are added, An Essay upon his Language and Versification; an Introductory Discourse; and Notes.

5 vols., 8vo. *Old calf.*

London, Printed for T. Payne, 1775-78. £2 2s

Vol. 5 contains the "Glossary."

7 CANTERBURY TALES. With an Essay on his language and versification, an Introductory Discourse, Notes, and a Glossary, by T. Tyrwhitt.

5 vols. 1830.

ROMAUNT OF THE ROSE, TROILUS AND CRESEIDE, AND THE MINOR POEMS. With Life of the Poet, by Sir Harry Nicolas.

3 vols. 1846.

Together 8 vols., small 8vo. *Original cloth, uncut.*

London, 1830-1846. £14 14s

Fine copy of Pickering's Edition.

8 THE STORY OF QUEEN ANELIDA AND THE FALSE ARCITE.

Printed at Westminster by William Caxton about 1477.

Royal 8vo. *Half vellum.*

Cambridge University Press, 1905. 18s 6d

Only 250 copies of this facsimile were printed.

PRE-ELIZABETHAN VERSE—*continued.*

GOWER (John), 1325?-1408.

"A vast interval must be made between Chaucer and any other English poet; yet Gower, his contemporary, though not, like him, a poet of Nature's growth, had some effect in rendering the language less rude, and exciting a taste for verse."—Henry Hallam.

---

9 COMPLETE WORKS. Edited from the Manuscripts, with Introduction, Notes, and Glossaries, by G. C. Macaulay.

With frontispiece to each volume.

4 vols., 8vo. *Original cloth, uncut.*

Oxford, at the Clarendon Press, 1899. £2 16s

LYDGATE (John), 1370?-1451?.

John Lydgate was one of the most prolific poets known to English literature, and esteemed the greatest of his age.

"Neere in time unto him was Lydgate a Poet, surely for good proportion of his verse, and meetely currant style, as the time affoorded comparable with Chawcer." Webbe.

"I do not pretend to set him on a level with his master, Chaucer, but he certainly comes the nearest to him of any contemporary writer that I am acquainted with: His choice of expression, and the smoothness of his verse, far surpass both Gower and Occleve. He wanted not art in raising the more tender emotions of the mind."—Thomas Gray.

OF SHAKESPEARIAN INTEREST.

10 A TREATISE EXCELLENT AND COMPENDIOUS, shewing and declaring, in maner of Tragedye, the falles of sondry most notable Princes and Princesses with other Nobles, through ye mutabilitie and change of unstedfast Fortune together with their most detestable and wicked vices. First complyed in Latin by the excellent Clerke Bocatius, an Italian borne. And sence that tyme trans-

(Continued over)

PRE-ELIZABETHAN VERSE—*continued.*

LYDGATE (JOHN): A TREATISE EXCELLENT AND COMPENDIOUS—*continued.*

lated into our English and Vulgare tong, by Dan John Lidgate Monke of Burye. And nowe newly imprynted, corrected, and augmented out of diverse and sundry olde written copies in parchment.

Title within woodcut border, and several interesting woodcuts in the text.

Black Letter.

Folio. *Original russia (rebacked).*

[Colophon] *Imprinted at London in Fleetstrete within Temple barre at the sygne of the hande and starre, by Richard Tottel, the x. day of September in the yeare of oure Lorde,* 1554. £52 10s

In verse throughout.

A few leaves waterstained at the beginning, otherwise a fine copy. This dated edition has seven extra leaves at the end, containing "Greneacres a Lenuoy upon John Bochas" and "The daunce of Machabree wherein is lively expressed and shewed the state of manne, and how he is called at uncertayne tymes by death, and when he thinketh least thereon: made by thoforesayde Dan John Lydgate, Monke of Burye," with two curious woodcuts.

Of considerable Shakespearian interest, relating:—

"Howe Lucrece oppressed by Tarquine slough herself."

"Howe for the offence done to Lucrece by Tarquin was never crowned King of Rome."

"The grevous complaint of Lucrece upon her oppression."

"Howe after manye great conquests of gret Pompey, great warre began betwene him and Julius Cæsar, and how three hundreth thousand were slaine. And at the last Pompey was disconfited and hys head smitten of."

"Howe Sextus great Ponpeys sonne warred against the Triumvitie of Rome, and of ye death of gret Antony and Cleopatras." Etc., etc.

11 THE TEMPLE OF GLASS.

Printed at Westminster by William Caxton, about the year 1477.

Royal 8vo. *Half vellum.*

Cambridge University Press, 1905. 18s 6d

Only 250 copies of this facsimile were printed.

PRE-ELIZABETHAN VERSE—*continued.*

LYNDSAY (Sir David), 1490?-1555.

"Sir David Lyndsay was esteemed one the first poets of the age, and his writings had contributed greatly to the advancement of the Reformation. Notwithstanding the indelicacy which disfigures several of his poetical productions, the personal deportment of Lindsay was grave, his morals were correct, and his writings discover a strong desire to reform the manners of the age, as well as ample proofs of true poetical genius, extensive learning, and wit the most keen and penetrating." —*Thomas M'Crie.*

---

12 ANE SATYRE OF THE THRIE ESTAITS, in commendation of vertew and vituperation of vyce.

Title within woodcut border. Small 4to. *Handsomely bound in full levant morocco gilt, g. e., by Riviere.*

Edinburgh, Printed by Robert Charteris, 1602.

(SEE ILLUSTRATION, PLATE NO. I.) £150

A VERY FINE TALL COPY OF AN EXCESSIVELY RARE BOOK.

Sir David Lindsay, the Scottish Poet (born 1490, died 1555), was a satirist, powerful in invective, fluent in style, and abounding in proverbial philosophy. His poems were of local, and to a large extent of temporary interest. Yet these very limitations gave them an immediate fame and more extensive currency than the works of any other early Scottish poet, and render them invaluable to students of the time of James V. It passed into a proverb for what was not worth knowing, "You will not find that in David Lyndsay," and his writings were at one time in the library of every castle and the shelves of many cottages of Scotland.

This book, "Ane Satyre of the Three Estates," is his principal work. It is divided into interludes, the earliest form of the drama, and was intended for dramatic representation. At least three performances of it are recorded, at Cupar, Linlithgow, and Greenside, then a suburb of Old, now part of New Edinburgh, on the low ground below the west slope of the Calton Hill, where the spectators probably sat. Mr. Chalmers thought the first representation was at Cupar in 1535, but reference is made in it to the battle of Pinky Cleuch, which was fought on 10 Sept., 1547, and Whit-Tuesday is mentioned as falling on 7 June, from which it follows that the Easter when it was played was on 17 April. The true date of the Cupar representation thus seems to belong to 1552. The first representation was probably at Linlithgow on the feast of the Epiphany, 6th Jan., 1540. Sir William Eure, on 26 Jan. of that year, sent to Cromwell notes of the interlude or play which he had received from a spectator, "a Scotsman of our sort," i.e., of the English party. The third known representation, that at Greenside, took place in 1554, before the Queen Regent, when Henry Charteris, the bookseller, who was present, states that it lasted from "nine houris afore noon till six houris at evin." In this piece Lyndsay denounced abuses in church and state with great frankness. Sir William Eure in his letter states that after the representation at Linlithgow "the King did call upon the Bishop of Glasgow, the Chancellor Dunbar, and the other bishops, exhorting them to reform their fashions and manner of living, saying that unless they did so he would send six of the proudest of them to his uncle of England, and as those were ordered, so he would order all the

(Continued over)

PRE-ELIZABETHAN VERSE—*continued.*

LYNDSAY (SIR DAVID): ANE SATYRE OF THE THRIE ESTAITS—*continued.*

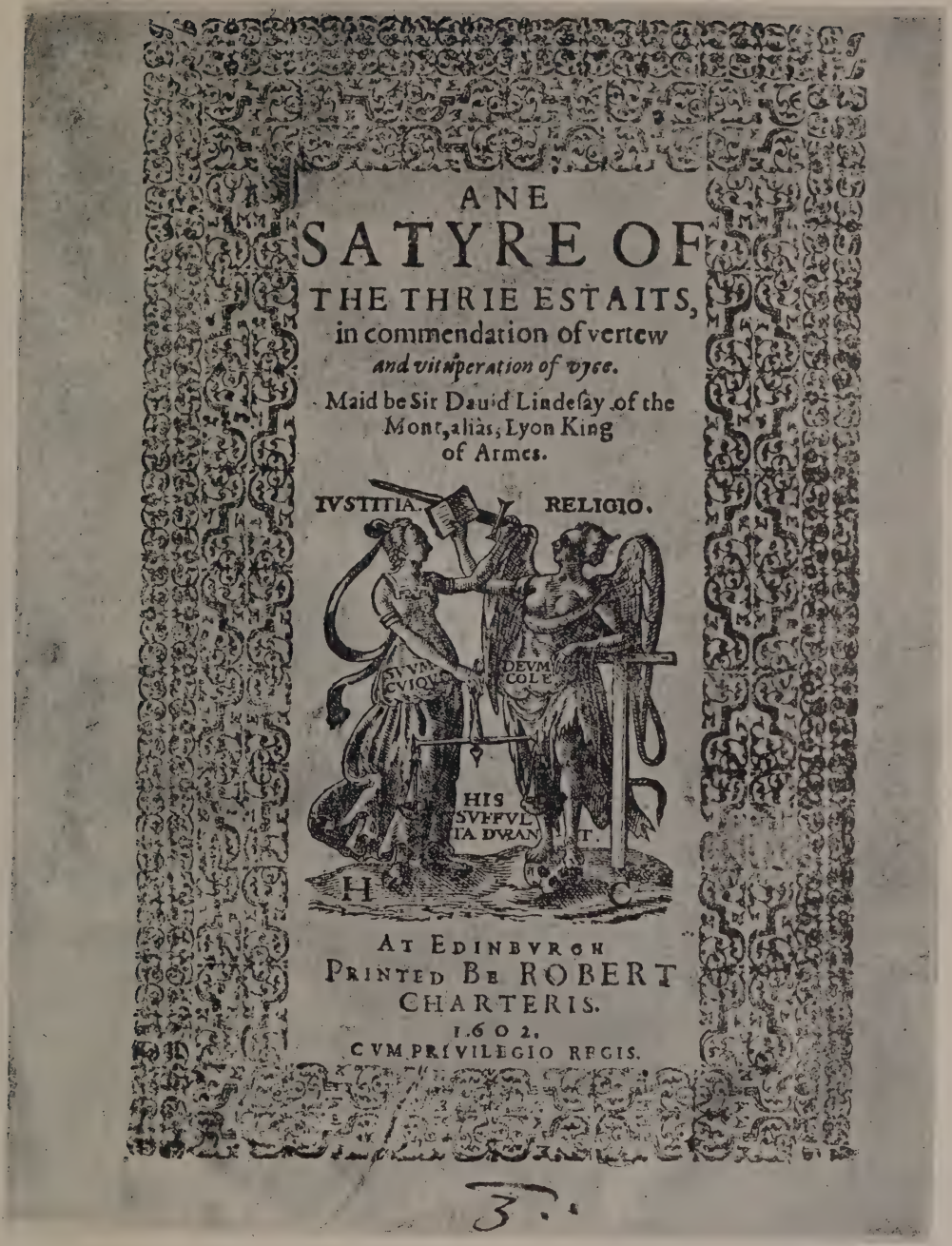
rest that would not amend. The Chancellor answered that one word of his Grace's mouth would suffice them to be at his commandment, and the King hastily and angrily answered that he would gladly bestow any words of his mouth that could amend them. James V, before his French marriage, and before Archbishop Beaton had acquired commanding influence over him, was undoubtedly favourable to reform in the church, and he probably encouraged Lyndsay in his attack on the bishops. But it is startling to find that Lyndsay was allowed to exhibit his piece so late as 1540, only two years before the death of the king, and still more to repeat it during the regency of Mary of Guise. Were not Eure's letters conclusive evidence of the date of the representation at Linlithgow, we should be tempted with Chalmers to ascribe the "Satire" to an earlier date, and to conjecture that it may have been modified in subsequent representations. The complete work, according to the Bannatyne MS., the only extant manuscript version, consisted of eight interludes. The first, "The Auld Man and his Wyfe," from its local references, must have been specially written for the representation at Cupar as an advertisement to the play. The second, "The Temptation of King Humanity by Dame Sensuality," probably opened the representations at Linlithgow and Greensyde. Two interludes, which do not concern the main plot, and may have been sometimes omitted, followed: (3) "The Puir Man and the Pardoner," in which the crying evil of the sale of indulgences which had penetrated to Scotland is exposed; (4) "The Sermon of Folly," in which there are again allusions to Fife as

I hard never, in all my lyfe,
Ane Bishop cam to preich in Fyfe,

proving that it must have been written for a Fife audience. The plot is then resumed in (5) "The Three Vices, i.e., Flattery" ("now come out of France"), "Deceit, and Falsehood," which mislead the King; (6) "Truth and Chastity," in which those virtues are overcome by the Vices; (7) "The Parliament of Correction," from which the "Satire" took its name of "The Three Estates," and where the poet offers his proposals for reform; and finally (8) where "The Three Vices" are given over to punishment. The first editor was Robert Charteris in 1594; and all recent editors, Chalmers, Pinkerton, Sibbald, and Laing, have allowed themselves great latitude in the arrangement of the poem, as probably Lyndsay himself did in its representations. The number of separate characters represented and the variety of topics treated make the general effect a medley, in which there is much that is commonplace, little that we should now deem poetry, but many pieces of powerful invective, exhorting the king to virtuous government and the people to reformation of the evils in the administration of church and state. A sub-plot is carried through the poem by Common Theft, a borderer, who comes to Fife and steals the Earl of Rothes' hackney and Lord Lyndsay's "Brown jonet," for which he is executed.—(D.N.B.)

13 A Dialogue betweene Experience and a Courtier, of the miserable estate of the worlde.

First compiled in the Schottishe tongue, by Syr David Lyndsey Knight, (a man of great learning and science) nowe newly corrected, and made perfit Englishe, pleasaunt & profitable for al estates, but chiefly for Gentlemen, and such as are in authoritie. Thereunto are anexid certaine other pithy pieces of woorkes,


ANE
SATYRE OF
THE THRIE ESTAITS,
in commendation of vertew
and vituperation of vyce.
Maid be Sir Dauid Lindesay of the
Mont, alias, Lyon King
of Armes.
IVSTITIA. RELIGIO.
SVVM CVIQVE
DEVM COLE
HIS SVFFVL TIA DVAN T.
H
AT EDINBVRGH
PRINTED BE ROBERT
CHARTERIS.
1.6 0 2.
CVM PRIVILEGIO REGIS.

See Item No. 12.

The firſt boke



Courtier, WIthin that parke I ſaw apeere,
In aged man that drewe me nere,
Whoſe berd was well.iii.quarters long
His heare down ouer his ſhulders hong
The which as any Snow was white:
Whom to beholde I thought delight,
His garment angell like of hew,
Of Cullour like the Saphire blewe.
Under an Oliue he repoſed.
Of whoſe preſence I was reioyſed,
I did ſalute him reuerently,
So did he me right courteouſly,
To ſit downe he required mee,
Under the ſhadow of that tree,
To ſaue me from the Sunnes heat,
Amonges the flowers ſoft and ſwete,
For I was wery of walking,
Then we began to fall in talking.
I aſked his name with reuerence,
I am (ſaid he, experience,

Then

LYNDSEY. A DIALOGUE BETWEEN EXPERIENCE AND A COURTIER. 1566.
See Item No. 13.

PRE-ELIZABETHAN VERSE—*continued.*

LYNDSAY (SIR DAVID): DIALOGUE BETWEENE EXPERIENCE AND A COURTIER —*continued.*

invented by the said Knight, as that largely appeare in the table after folowing.

The reverse of title occupied by Thomas Purfoote's large device, and the text adorned with a number of woodcuts.

Black Letter.

Small 4to. *Fine Copy in full morocco, g. e.*

London, Thomas Purfoote and William Pickering, 1566.

(SEE ILLUSTRATION, PLATE NO. II.) £125

This is the First London Edition of the Monarchie of Sir David Lyndsey. It includes the Dialogue of the Courtier, The Dreme, Death of Queen Magdalene, Testament and Complaynt of our Soverane, Lordis Papyngo, Tragedy of the Cardinal David Beton; An Exhortation from the King; etc.

Sir David Lyndsey was the last inheritor in Scotland of the Chaucerian Tradition. His "Dialogue betweene Experience and a Courtier" seems to have been suggested by Lyndsey's perusal of the translated Scriptures, of which it is largely an epitome. Opening with a discussion of the moral reasons for human sufferings and misery, it includes an argument for the circulation of the Bible in the vernacular.

"The Dreme" is introduced by an episode to King James, and a prologue, which represents the poet overcome by Morpheus on a wintry and stormy night, when "Dame Remembrance" conducts him, like Dante, through earth to the lowest hell, from hell to purgatory, thence to earth, and finally to heaven. His request that he might remain in heaven is refused, and the vision takes a rapid survey of the kingdoms of the earth, closing with a description of Scotland.

In "The Testament and Complaynt of our Soverane Lordis papyngo," he denounces with great boldness the abuses of the court, prelates, and nobles."

ANONYMOUS.

14 BEVIS OF HAMPTON. THE HISTORY OF THE FAMOUS AND RENOWNED KNIGHT, SIR BEVIS OF HAMPTON.

Finely executed woodcut on title, and numerous half-page woodcuts throughout the volume.

Black Letter.

Small 4to. *Contemporary russia.*

London, Printed by A. Ibbitson, for Andrew Crook, 1667.

(SEE ILLUSTRATION, PLATE NO. III.) £52 10S

This old romance in verse is of especial interest, as SIR BEVIS OF HAMPTON is referred to by SHAKESPEARE in HENRY VIII:—

"That former fabulous story, Being now seen possible enough, got credit, That Bevis was believed." Etc., etc.

PRE-ELIZABETHAN VERSE—*continued.*
ANONYMOUS—*continued.*

15 CHEVY-CHASE. The Famous and Renowned History of the Memorable, but Unhappy Hunting on Chevy-Chase, by the River Tweed in Scotland; Together with the great and mortal Battles fought there, between the Lord Piercy Earl of Northumberland, and His Fifteen hundred English Archers, and Earl Dowglas with twenty hundred Scottish Spears, in which both, with most of their Men were slain.

Small 4to. *Half calf, some edges uncut.*

London, Printed by Tho. Norris at the Looking-glass on London-Bridge, and sold by M. Deacon at the Horse-shoe in Gilt-spur-street. (*C.* 1700.) £31 10s

The prose version is followed by "An unhappy, but Memorable Song of the Hunting at Chevy-Chase, between Earl Piercy of England, and Earl Douglas of Scotland:" illustrated with rough woodcuts.

PRINTED ON VELLUM.

16 THE ENTERLUDE OF JOHN BON AND MAST PERSON.

Woodcut on title of Priests carrying the Host.

4 pp., 4to. *Half roxburghe.*

[Colophon] *Imprinted at London by John Daye, and William Seres, dwellinge in Sepulchres Parishe at the Signe of the resurrection a little above Holbourne Conduite.* (1548.) *Reprinted* 1808. £7 10s

One of 25 copies printed on vellum in 1808 from the unique original of 1548. This is one of the famous reformatory poems. "It is a bitter satire on the real Presence. Daye, the printer of it, and also Seres, were brought into much trouble for printing only a few copies—which were nearly destroyed by the Zealots of the old Religion. There is no doubt but the buying up and destroying those kind of Books (which were obnoxious to Cardinal Wolsey and others), was very common in those days, and made them very rare even in their own time."
It is reprinted in Remains of the Early Popular Poetry of England.

PRE-ELIZABETHAN VERSE—*continued.*

ANONYMOUS—*continued.*

16A METRICAL ROMANCES of the 13th, 14th, and 15th Centuries, published from Ancient Manuscripts, with an Introduction, Notes, and a Glossary by Henry Weber.

3 vols., 12mo. *Half morocco gilt, g. e.*

Edinburgh, 1810. £3 10s

17 MUSIC CANTELENAS, SONGS, ETC., from an early Fifteenth Century Manuscript.

With reproductions of the old musical score, together with the modern notation.

Black Letter.

4to. *Vellum, uncut.*

One Hundred Copies Privately Printed, 1906. £3 10s

Presentation Copy from Lord Howard de Walden to Edmund Gosse, with A.L.S. inserted.

"I am sending you a book I have just caused to be privately printed for my own edification. I think you may find some of it interesting, although certain of the verses are not altogether drawing-room literature. It is, I believe, all original, only one of the songs having been known previously."

17A SPECIMENS OF EARLY ENGLISH METRICAL ROMANCES, chiefly written during the early part of the Fourteenth Century.

To which is prefixed an historical introduction, intended to illustrate the rise and progress of romantic Composition in France and England, by Geo. Ellis.

3 vols., post 8vo. *Half morocco, uncut, t. e. g.*

London, 1811. £2 10s

ELIZABETHAN & JACOBEAN POETRY
1558-1625

The reigns of Queen Elizabeth and James 1st are in literature linked inseparably together. To take the date of Queen Elizabeth's death, 1603, as a dividing line would be particularly inconvenient, dividing as it does the epoch of Shakespeare and Ben Jonson in a meaningless way.

The literature of this magnificent period, in its pride of mien and audacity of purpose, seems to support the prerogative of the English Crown. It is the literature of a nation that has just awakened to a sense of its strength, its isolation, its almost insupportable inward pertinacity. With the sudden development of political independence, there came an apprehension of the necessity of intellectual and spiritual cultivation. Even in the grossest and most turbid of the Elizabethans, we find abundance of that energy and intensity which are the signs of life and youth, and their faults are those out of which a great nation grows into serenity, and strength.

(*a*) Elizabethan Verse.

CHURCHYARD (Thomas), 1520?-1604.

WITH A POETICAL TRAGEDY ON A PIRATE'S LIFE.

18 A Generall rehearsall of warres, called Churchyards Choise: Wherein is five hundred several services of land and sea, as Sieges, Battailes, Skirmiches, and Encounters, etc.
With woodcut border to title. Printed in Black Letter. Original Edition. Small 4to. *Levant morocco gilt, g. e. London, Edward White,* 1579.
(SEE ILLUSTRATION, PLATE NO. IV.) £150

Fine copy of an extremely rare work.

At the end are three long poetical tragedies and other poetical pieces, comprising:—

1. A pitefull complaint, in maner of a tragedie, of Seignior Anthonio dell Dondaldoes wife, somtyme in the duke of Florences Courte: translated out of Italian prose, and putte into English verse.
2. A heavie matter of a Englishe gentleman, and a gentle woman, in maner of a Tragedie: which gentle woman called her freende the wanderyng Prince.
3. A Pirates Tragedie, beyng a gentleman of a verie good house: Made at the request of Maister Peter Caroe, Capitaine of Laughlin in Irelande: and sette out to shewe the miserable life of a Rover, whose wretched desire of other mens goodes, bringes open shame, and a violent death. Etc.

ELIZABETHAN VERSE—*continued.*

TUSSER (Thomas), 1524?-1580.

"Tusser's versification, however, is curiously elaborate for the time when he wrote. Warton has pointed this out. His rhythm also seems to be always good, and his language free from inventions; two merits that have probably gone far in insuring his permanent popularity among the class for which he wrote."—Sir Edward Creasy.

---

19 FIVE HUNDRED POINTS OF GOOD HUSBANDRY, As well for the Champion or open Countrey, as also for the Woodland or Severall, mixed in every Moneth with huswifery, over and besides the Booke of Huswifery.

Corrected better ordered and newly augmented to a fourth part more, with divers other lessons, as a dyet for the Farmer, of the properties of winds, plants, hops, hearbs, bees, etc.

Black Letter.

Small 4to. *Original half calf.*

London, Printed for the Company of Stationers, 1630. £8 8s

The whole work, together with dedicatory epistles and an introduction, is in verse.

Southey, who appears to have been a careful student of Tusser, speaks of him as a "good, honest, homely, useful old rhymer." His verses are not without practical agricultural value, and he has even been styled "the British Varro." "There is nowhere to be found," says Sir Walter Scott, "excepting perhaps in Swift's 'Directions to Servants,' evidence of such rigid and minute attention to every department of domestic economy. Although neither beauty of description nor elegance of diction was Tusser's object, he has frequently attained, what better indeed suited his purpose, a sort of homely pointed and quaint expression, like that of the old English proverb, which the rhyme and the alliteration tend to fix on the memory of the reader." Many English proverbs can be traced back to Tusser.

The work concludes with "The Author's Life," in verse, and various other practical pieces of a more general nature. This metrical biography does not appear in the first edition.

A few headlines slightly cut into.

ELIZABETHAN VERSE—*continued.*

GASCOIGNE (George), c. 1525-1577.

"Has much exceeded all the poets of his age, in smoothness and harmony of versification."—Thomas Warton.

CONTAINING SIR WALTER RALEIGH'S FIRST PUBLISHED VERSES.

19A THE STEELE GLAS. A Satyre compiled by George Gascoigne Esquire. Together with The Complainte of Phylomene, An Elegie devised by the same Author.

With woodcut border on title, and on the reverse a woodcut portrait, the only portrait of Gascoigne known.

FIRST EDITION. Small 4to. *Original vellum.*

Printed for Richard Smith (1576).

(SEE ILLUSTRATION OPPOSITE AND PLATE NO. V.) £500

With the rare last blank and errata between sig. A and B.

This volume is especially noteworthy as being the original issue of one of the earliest English satires.

The second piece has a separate title and bears the imprint: "Imprinted at London by Henrie Binneman, for Richard Smith, 1576."

Prefixed are several congratulatory verses, included a poem by Sir Walter Raleigh, his earliest published verse:—

> "To write my censure of this booke,
> This 'Glasse of Steele' unpartially doth shewe,
> Abuses all, to such as in it looke,
> From prince to poore; from high estate to lowe,
> As for the verse, who list like trade to tyre,
> I feare me much, shall hardly reache so high." Etc.

Gascoigne possesses full claims to originality, not only as being one of our earliest satirists, but also as being one of the earliest writers of blank verse in all language.

The "Steele Glas" is a clever satire written in blank verse, and presents us with a sensible and sarcastic picture of the manners, habits, and vices of the age.

It is much praised by Chalmers, who says: "There is a vein of sly sarcasm in this piece, which appears to me to be original: and his intimate knowledge of mankind, acquired indeed at the expense probably of health, and certainly of comfort and independence, enabled him to give a more curious picture of the dress, manners, amusements, and follies of the time, than we meet with in almost any other author."

The Steele Glas.

A Satyre cõpiled by George Gaſcoigne Eſquire.

Togither with
The Complainte of *Phylomene.*

An Elegie deuiſed by
the ſame Author.

Tam Marti, quàm Mercurio.



Printed for Richard Smith.

See Item No. 19A.

ELIZABETHAN VERSE—*continued.*

SPENSER (Edmund), 1552-1599.

"Edmund Spenser, of London, far the first of the English Poets of our age, as his poems prove, written under the smile of the Muses, and with a genius destined to live. He died prematurely in the year of salvation 1599, *and is buried near Geoffrey Chaucer, who was the first most happily to set forth poetry in English writing: and on him were written these epitaphs:—*

"Here nigh to Chaucer, Spenser lies; to whom
In genius next he was, as now in tomb.
Here nigh to Chaucer, Spenser, stands thy hearse,
Still nearer standst thou to him in thy verse.
Whilst thou didst live, lived English poetry;
Now thou art dead, it fears that it shall die."

—William Camden.

Spenser stands alone, the one supremely great undramatic poet of a play-writing time.

PRINTED BY BRUCE ROGERS.

20 PROTHALAMION: Epithalamion.

With vignette and two illustrations in red.

Folio. *Original boards.*

Boston and New York, 1902. £3 3s

21 THE SHEPHERDS CALENDAR, containing Twelve Aeglogues, proportionable to the Twelve months.

Small 8vo. *Original calf.*

London, Printed for M. M. T. C. and Gabriell Bedell, 1653. £3 15s

Published with a Latin translation by Bathurst, the original English and Latin facing each other on opposite pages. The First Latin Edition.

ELIZABETHAN VERSE—*continued.*

SPENSER (EDMUND)—*continued.*

22 THE SHEPHERD'S CALENDAR, containing Twelve Aeglogues, proportionable to the Twelve months.

With fine engraved portrait of Spenser by Geo. Vertue and twelve plates.

LARGE PAPER COPY.

Royal 8vo. *Original calf.*

London, Printed by Will. Bowyer, 1732. £2 10s

In English and in Latin verse.

23 WORKS. With a Glossary explaining the Old and Obscure Words. Publish'd by Mr. Hughes.

6 vols., small 8vo. *Half calf, g. e.*

London, Printed for Jacob Tonson, 1715. £4 10s

24 WORKS. With the Principal Illustrations of various Commentators. To which are added, Notes, Some Account of the Life of Spenser, and a Glossarial and other Indexes, by the Rev. Henry John Todd.

LARGE PAPER COPY.

8 vols., 8vo. *Full russia gilt, g. e.*

London, 1805. £9 10s

25 WORKS. Edited by J. Payne Collier, F.S.A.

The finely printed Library Edition. *With portrait, etc.*

5 vols., 8vo. *Newly bound in half levant morocco gilt, uncut, t. e. g.*

London, Bell and Daldy, 1862. £8 15s

ELIZABETHAN VERSE—*continued.*
SPENSER (EDMUND)—*continued.*

26 WORKS. Edited by J. Payne Collier. *With portrait, etc.*

5 vols., 8vo. *Newly bound in half levant morocco gilt, uncut, t. e. g.*

London, 1873. £8 15s

27 COMPLETE WORKS, in Verse and Prose. Edited, with a New Life, based on Original Researches, and a Glossary, embracing Notes and Illustrations, by the Rev. A. B. Grosart.

Illustrated with views, facsimiles, etc.

9 vols. (all published), small 4to. *Original limp cloth, uncut.*

London, 1882-4. £5 15s

Privately printed; only 100 copies issued.

GREVILLE (Sir Fulke, Lord Brooke), 1554-1628.

"The lyrics of that most interesting and 'difficult' of poets, Fulke Greville . . . are remarkable in their frequent grace of fancy, uncommon wit, originality, and real music of expression."—F. E. Schelling.

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28 CERTAINE LEARNED AND ELEGANT WORKES OF THE RIGHT HONORABLE FULKE LORD BROOKE, Written in his Youth, and familiar Exercise with Sir Philip Sidney. (Chiefly in verse.)

FIRST EDITION. Small folio. *Fine copy in full blue levant morocco, gilt back, gilt panelled sides, gilt over marbled edges, some leaves uncut, by F. Bedford.*

London, Printed by E. P. for Henry Seyle, 1633. £21

An unusually tall copy of the rare First Edition.

ELIZABETHAN VERSE—*continued.*

GREVILLE (SIR FULKE, LORD BROOKE)—*continued.*

29 CERTAINE LEARNED AND ELEGANT WORKES OF THE RIGHT HONORABLE FULKE LORD BROOKE.

Another copy of the FIRST EDITION.

Small folio. *Original calf (joints repaired).*

London, Printed by E. P. for Henry Seyle, 1633. £10 10s

Containing "A Treatise of Humane Learning," "An Inquisition upon Fame and Honour," "A Treatise of Warres," "The Tragedie of Alaham," "The Tragedie of Mustapha," "Caelica, containing CIX Sonnets," "A Letter to an Honorable Lady," and "A Letter of Travell."

30 THE REMAINS OF SIR FULK GREVILL LORD BROOKE: Being Poems of Monarchy and Religion: Never before Printed.

FIRST EDITION. Small 8vo. *Fine copy bound by Bedford in full crushed levant morocco gilt, g. e.*

London, Printed by T. N. for Henry Herringman, 1670.

£12 10s

With the leaf Imprimatur before the title.

The publisher, Henry Herringman, states that Greville, "when he was old, revised the poems and treatises he had writ long before," with a view to collective publication. He entrusted the task to an aged friend, Michael Malet, but the project was not carried out.

Greville, in his youth, was a friend of Spenser and Sidney, and as an old man was the patron of D'Avenant.

ELIZABETHAN VERSE—*continued.*

MUNDAY (Anthony), 1553-1633.

"Munday was in his versatility an epitome of his age . . . apart from such names of Shakespeare and Marlowe, there are few Elizabethan writers who occupied a greater share of public attention or contributed more largely to popular information and amusement."—Thomas Seccombe.

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31 METROPOLIS CORONATA, THE TRIUMPHES OF ANCIENT DRAPERY: or Rich Cloathing of England, in a second Yeeres performance. In Honour of the advancement of Sir John Jolles, Knight, to the high Office of Lord Maior of London, and taking his Oath for the same authoritie, on Monday, being the 30. day of October, 1615.

Performed in heartie affection to him, and at the bountifull charges of his worthy Brethren the truely Honourable Society of Drapers, the first that received such Dignitie in this Citie.

FIRST EDITION. Small 4to. *Full morocco, g. e., by Riviere.*

Printed at London, by George Purslowe, 1615. £35

Of extreme rarity.

A large portion of this work is in verse, including the last two pieces: "The Speech spoken by Earle Robert de la Hude, commonly called Robin Hood," and "The Song of Robin Hood and his Huntesmen."

Anthony Munday was concerned with Shakespeare in writing "Sir John Oldcastle," 1600.

ELIZABETHAN VERSE—*continued.*

SIDNEY (Sir Philip), 1554-1586.

"Nor can the Muse the gallant Sidney pass,
The plume of war! with early laurels crown'd,
The lover's myrtle and the poet's bay."
—James Thomson.

Subtle, delicate, refined, with a keen and curious wit, a rare faculty of verse, and a singular capacity of expression. Sidney's "Arcadia," besides its excellent language, rare contrivances, and delectable stories, hath in it all the strains of poesy. His sonnets are among the very best of their sort.

PRESENTATION COPY FROM HENRY WILLOUGHBY, SHAKESPEARE'S EARLY FRIEND.

32 THE COUNTESSE OF PEMBROKES ARCADIA. Written by Sir Philip Sidney Knight: now since the first edition augmented and ended.

THE FIRST EDITION WITH THE COMPLETE TEXT. *Title within ornamental border.*

Small folio. *Original calf.*

London, Printed for William Ponsonbie, 1593.

(SEE ILLUSTRATION, PLATE NO. VI.) £750

PRESENTATION COPY FROM HENRY WILLOUGHBY, THE CELEBRATED AUTHOR AND HERO OF THE POEM CALLED "Willobies Avisa," and one of the earliest friends of Shakespeare (and the first to mention him by name in print), with Autograph inscription by Willoughby on title:—

Guil: Helme ex dono Hen: Willoughby.

This, the Second Edition of the "Arcadia," is much rarer than the Editio Princeps. We can trace only five other copies. IT IS THE FIRST EDITION OF THE COMPLETE TEXT. The First Edition of 1590 ended abruptly in the middle of a sentence in the Third Book. Sidney's sister, the Countess of Pembroke, subsequently discovered the draft of the continuation, forming the conclusion of the

(Continued over)

ELIZABETHAN VERSE—*continued.*

SIDNEY (SIR PHILIP): ARCADIA—*continued.*

Third Book, with the succeeding Fourth and Fifth Books, and she accordingly published this, the Second Edition, "Augmented and Ended," and it is this edition upon which all later editions are based.

The "Countesse of Pembrokes Arcadia" is Sir Philip Sidney's most famous prose romance. It was written in 1580, or thereabouts, for the especial delectation of his sister, Mary Herbert, Countess of Pembroke, and her côterie at "delicious Penshurst." It abounds with marvellous adventures, rainbow descriptions, pastoral scenes filled with nobles and countrymen, and stately kings and queens, all products of a brain inflamed with youthful theories and love-fancies.

"Sidney's sister, Pembroke's mother," collaborated with him and suggested the composition of the "Arcadia." She is the "Urania" of Spenser's "Colin Clout."

In 1578 Sidney met Spenser at Leicester's house, a meeting which resulted in a deep and tender friendship, which has been immortalized in Spenser's "Astrophel, a Pastoral Elegy," published as an appendix to his "Colin Cloute Come Home Againe."

Shakespeare was greatly indebted to Sidney's "Arcadia." He based on Sidney's story of the "Paphlagonian unkind king" ("Arcadia," Book II), the episode of Gloucester and his sons in "King Lear," while many phrases in his plays, especially in the "Tempest" and "Midsummer Night's Dream," closely resemble expressions in the "Arcadia," and justify the conjecture that he studied the romance as carefully as he studied Sidney's sonnets or his masque of the "Lady of May." Indeed, so often did he consult this work, and probably this edition, that Eliza M. West printed privately in 1865 "Shaksperian Parallelisms collected from Sir Philip Sydney's Arcadia."

The present copy, as before mentioned, was presented by Henry Willoughby to William Helme.

Henry Willoughby was the reputed Author and the Hero of the poem "Willobies Avisa," which is of remarkable interest to Shakespearean Scholars on account of its bearing on Shakespearean Biography, for in it direct mention is made of Shakespeare's poem of "Lucrece," and it is the earliest open reference to Shakespeare's name by a contemporary author. Moreover, the notice of Shakespeare lends substance to the theory that the alleged friend of Willoughby, who is known in the poem under the initials "W.S." is the dramatist himself.

So important is "Willobies Avisa" in Shakespearean interest, that a portion was reprinted in the "Shakespeare Allusion Books," by the New Shakespeare Society.

WILLIAM HERBERT'S COPY.

33 THE COUNTESSE OF PEMBROKES ARCADIA.

Another copy of the FIRST EDITION WITH THE COMPLETE TEXT.

Small folio. *Calf.*

London, Printed for William Ponsonbie, 1593. £350

From the library of William Herbert, the celebrated antiquary, with his autograph on the title.

ELIZABETHAN VERSE—*continued.*

SIDNEY (SIR PHILIP)—*continued.*

34 THE COUNTESSE OF PEMBROKES ARCADIA.

Title in elaborate woodcut border.

Now the Fourth time Published, with sundry New Additions of the same Author.

Folio. *Original calf.*

London, Imprinted for Mathew Lownes, 1605.

(SEE ILLUSTRATION, PLATE NO. VII). £35

Containing besides the "Arcadia," Sidney's Sonnets, "Astrophel and Stella," and "Apology for Poetrie," which do not appear in the first two editions of the "Arcadia."

35 THE COUNTESSE OF PEMBROKES ARCADIA. Written by Sir Philip Sidney Knight. Now the eighth time published, with some new Additions. With a Supplement of a Defect in the third part of this History, by Sir W. A. Knight. Whereunto is now added a sixth Booke by R. B.

With woodcut border on title-page.

Thick folio. *Original calf* (*back repaired*).

London, Printed for Simon Waterson and R. Young, 1633.

£7 10S

ELIZABETHAN VERSE—*continued.*

SIDNEY (SIR PHILIP)—*continued.*

36 THE COUNTESS OF PEMBROKES ARCADIA. The Thirteenth Edition. With his Life and Death; a brief Table of the principal Heads, and some new Additions.

With portrait of Sir Philip Sidney in armour.

Folio. *Original calf.*

London, Printed for George Calvert, 1674. £4 4s

ANONYMOUS.

36A BALLADS AND BROADSIDES CHIEFLY OF THE ELIZABETHAN PERIOD AND PRINTED IN BLACK LETTER: Most of which were formerly in the Heber Collection, and are now in the Library at Britwell Court, Buckinghamshire. Edited with Notes and an Introduction by Herbert L. Collmann.

Folio. *Original half morocco.*

Oxford, The Roxburghe Club, 1912. £20

ONLY A VERY FEW COPIES PRIVATELY PRINTED FOR PRESENTATION TO THE MEMBERS OF THE ROXBURGHE CLUB.

The Britwell Broadsides, from which this collection was published, are 87 in number, and in almost all cases the Ballads are unique. Its range over the social and political features of the earlier years of the reign of Queen Elizabeth is comprehensive, and many of the verses throw an interesting light on some of the leading events of the period. The epitaphs and mournful ditties written for the illustrious dead, with the admonitions and confessions of others less enviable in their ends, form a third of the entire collection. The rest of the ballads deal chiefly with moral and religious subjects, and with historical episodes, among which the Catholic Rising in the North figures conspicuously; others with monstrous births and fishes; while a few are of the narrative order.

PLATE III.

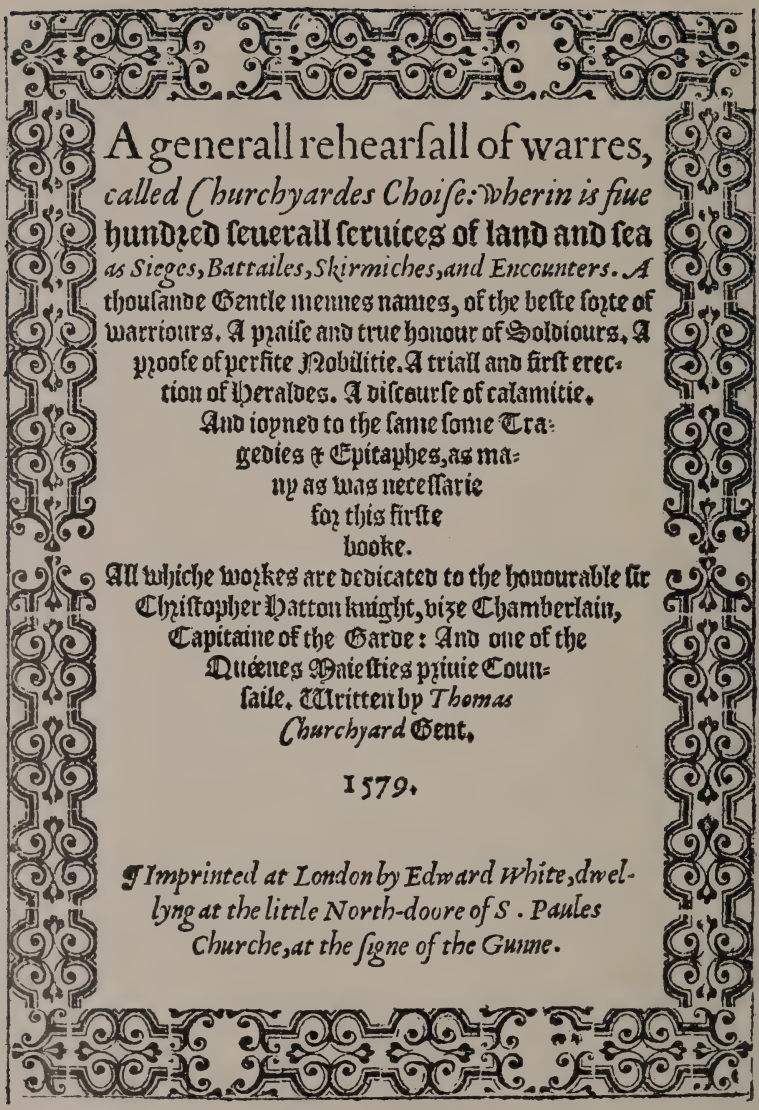
THE HISTORY OF

The Famous and Renowned Knight. Sir *BEVIS* of *Hampton.*



LONDON,
Printed by *A. Ibbitson*, for *Andrew Crook*. 1667.

See Item No. 14.



A generall rehearſall of warres, *called Churchyardes Choiſe: wherin is ſiue* hundred ſeuerall ſeruices of land and ſea *as Sieges, Battailes, Skirmiches, and Encounters. A* thouſande Gentle mennes names, of the beſte ſorte of warriours. A praiſe and true honour of Soldiours. A proofe of perfite Nobilitie. A triall and firſt erection of Heraldes. A diſcourſe of calamitie. And ioyned to the ſame ſome Tragedies & Epitaphes, as many as was neceſſarie for this firſte booke.

All whiche workes are dedicated to the honourable ſir Chriſtopher Hatton knight, vize Chamberlain, Capitaine of the Garde: And one of the Quéenes Maieſties priuie Counſaile. Written by *Thomas Churchyard* Gent.

1579.

Imprinted at London by Edward White, dwelling at the little North-doore of S. Paules Churche, at the ſigne of the Gunne.

See Item No. 18.

(*b*) Elizabethan Stage and Playwrights.

CHETTLE (Henry), 1540?-1607?.

"Chettle, like so many other of the Elizabethan poets, no matter how inflated he is in expressing vehement passions of rage, hatred, and revenge, displays considerable felicity in the expression of the tender feelings."—Wm. Minto.

OF SHAKESPEARIAN INTEREST.

37 The Tragedy of Hoffman: or, A Revenge for a Father. As it hath bin diuers times acted with great applause, at the Phenix in Druery-Lane.

First Edition. Small 4to. *Full calf gilt, g. e.*

Printed by I. N. for Hugh Perry, and are to bee sold at his shop, at the signe of the Harrow in Brittaines-burse, 1631. £25

Extremely rare. A few headlines a little cropped.

Of the greatest interest to Shakespearian students, for its remarkable similarity to the plot of Hamlet; and the fact that according to Henslowe's Diary it was written in 1602 by Henry Chettle, two years before the first edition of Shakespeare's Hamlet.

It is also cited by Dyce in his Notes on "The Tempest."

A portion of the Tragedy is reprinted in Capell's "School of Shakespeare."

Chettle was the friend of Shakespeare, Green, and other dramatists of the time, and edited Green's "Groats worth of Wit," in which occurs the notorious attack on Shakespeare describing him as having a "Tyger's heart wrapt in a players hide." A few months later Chettle published an apology for this statement in his "Kind Hartes Dreame," where he writes highly of Shakespeare as an actor, praises his uprightness of character, and the civility of his demeanour.

The character "Lucibelle" in this piece bears a strong resemblance to Ophelia.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

CHAPMAN (George), 1559?-1634.

"The strength of Chapman lies in particular passages rather than in his plays as a whole. . . . Like Shakespeare, he is able at times to reveal by these sudden flashes of poetic power depths of true feeling as well as of true wisdom."—A. W. Ward.

AN ATTACK ON HIS CONTEMPORARY DRAMATIST, PROBABLY SHAKESPEARE.

38 MAY-DAY. A Wittie Comedie divers times acted at the Black Fryers.

FIRST EDITION. Small 4to. *Levant morocco, g. e., by Riviere.*

London, Printed for John Browne, 1611.

(SEE LLUSTRATION, PLATE NO. VIII.) £125

One of the rarest of Chapman's Plays. George Chapman was the rival of Shakespeare for Southampton's favour, and it is thought that he was the rival poet referred to by Shakespeare in the Sonnets.

There is a very interesting feature in this play to the habit of making old plays into new ones, which is probably an attack on Shakespeare:—

"For though it be the refuge of miserable Poets, by a change of a hat or a cloake, to alter the whole state of Comedie, so as the father must not know his own childe forsooth, nor the wife her husband."

"I cannot abide this talking and undoing Poetry, leave your mellifluous numbers."

CHAPMAN (George) and SHIRLEY (James).

39 THE TRAGEDIE OF CHABOT ADMIRALL OF FRANCE; as it was presented by her Majesties Servants, at the Private house in Drury Lane.

FIRST EDITION. Small 4to. *Full polished calf gilt, g. e.*

London, 1639. £22 10s

This play is more evenly written than Chapman's earlier tragedies; and we may suppose that, having been left imperfect by Chapman, it was revised and completed by Shirley, losing much of its original roughness in the process of revision.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

GREENE (Robert), 1560-1592.

"Crowded with similes taken for the most part from the ancient classics, and appositely applied, his poetry is at once polished and elegant. Nor, strange to say, does he betray any of those signs of slovenliness which we should expect to find in the writings of the first English poet who is said to have written for bread."—George F. Underhill.

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40 GREENES GHOST,
HAUNTING
CONY-CATCHERS:
Wherein is set downe
The Art of Humouring.
The Art of carrying Stones.
Will. St. Lift.
Ja. Fost. Law.
Ned Bro. Catch. and
Blacke Robins Kindnesse.
With the merry Conceits of Doctor Pinch-backe
a notable Makeshift.
Ten times more pleasant than any thing yet
published of this matter.

Black Letter.

Small 4to. *Fine copy in full calf, g. e.*

London, Printed for Francis Williams, 1626.

(SEE ILLUSTRATION, PLATE NO. IX.) £75

Some portions in verse.

This is one of the Pamphlets written to expose the practices of the swindlers who infested London during Shakespeare's day. It shews the various tricks by which sharpers and panders, cozeners and wary countrymen deceive, and touches on the dishonesty of Lawyers, Horse-dealers, etc.

"Robert Greene is the second great romancer of the Elizabethan period, in

(Continued over)

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

GREENE (ROBERT): GREENES GHOST—*continued.*

which he appears as a picturesque but pathetic Bohemian, with 'wit lent from Heaven, but vices sent from Hell.' Before he had finished with Cambridge his moral nature was tainted, and, after that, his way lay perpetually over stormy seas. A glimpse of happier things seemed promised in 1586, but, once again, his evil genius led him astray, until, finally, he was rescued by a poor shoemaker in 1592, under whose rough shelter he made a pathetic end. His life had been one of struggle and drift, a wayward course of frustrated good intentions; and these things left their impress upon what he wrote, and upon his manner of writing. In the first place, he wrote merely to sell, and, as a consequence, he resembles a sensitive barometer, indicating the literary vogue from day to day. When Lyly was popular, Greene adopted his methods; when romance was called for, he also complied: his attempt at the pastoral followed Sidney's success; while his realistic pamphlets responded to a yet later demand. And yet, though in life he followed the worse, he approved the better; his work is free from licentiousness, he never 'gave the looser cause to laugh.' "

GREENE CALLS THE PLAYER (EVIDENTLY MEANING SHAKESPEARE) "TOO FULL OF SELF LIKING AND SELF LOVE."

41 A QUIP FOR AN UPSTART COURTIER: or, A quaint dispute betweene Velvet-breeches and Cloth-breeches. Wherein is plainely set downe the disorders in all Estates and Trades.

With very curious wood engraving on title.

Small 4to. *Full morocco, g. e.*

London, Printed by E. A. for Edward White, 1606.

(SEE ILLUSTRATION, PLATE NO. X.) £240

Some portions in verse.

This was the last work of Robert Greene to be printed in his lifetime, and it gives a lively picture of the manners and habits of the time, contrasting the pride and uncharitableness of the day with the simplicity and hospitality of the past, denouncing Upstart Gentlemen who maintained themselves in luxury.

A dispute is carried on between the personification of a Pair of Velvet Breeches and a Pair of Cloth Breeches.

The Author Greene is the Judge, and a Jury is impanneled to try the comparative merits of the plaintiff and defendant. The Jury are chosen from the passers-by, and Velvet Breeches and Cloth Breeches respectively challenge the proposed jurymen, and reject or select them; and in doing so give a character sketch of each one.

The last to come along are a Poet, a Player, and a Musician. Of these three the Poet is chosen for the Jury, the Player and the Musician are rejected, as according to Cloth Breeches they are so humble that they are base minded. "I mean not in their looks or apparel, for so they be peacocks and painted asses" but in their course of life, for they care not how they get crowns, "I mean how basely so they have them"; and yet of the two I hold the Player the better

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

GREENE (ROBERT): QUIP FOR AN UPSTART COURTIER—*continued.*

Christian, although in his own imagination TOO FULL OF SELF LIKING AND SELF LOVE, and is unfit to be of the Jury, though I hide and conceal his follies and fopperies, in that I have been merry in his sports, only this I must say that such a plain country fellow as myself they bring in as clowns and fools to laugh at their plays, whereas they get by us and by our alms the proudest of them all live. Well, to be brief, let him trot to the Stage for he shall be none of the Jury."

This attack on the Player is evidently meant by Greene to refer directly to Shakespeare, for in his "Groatsworth of Wit" he refers to him again as "an upstart Crow, beautified with our feathers . . . the onely Shake-scene in a countrie," and for which attack Henry Chettle, the publisher, apologies in his "King Hartes Dreame."

Greene in the "Upstart Courtier" makes the same reference to King Stephen as Shakespeare does in Othello. Greene writes:

"I tell thee saucie skipiacke, it was a good and a blessed time here in England, when K. Stephen wore a pair of cloth-breeches, of a Noble a pair, and thought them passing costly."

Shakespeare in "Othello" writes:—

"King Stephen was a worthy peer,
His breeches cost him but a crown;
He held them sixpence all too dear,
With that he call'd the tailor-lown."

The very curious wood engraving on the title of the book is reproduced in the "New Shakespeare Society Transaction," 1879; and Capell, in his "School of Shakespeare," reprints a portion of the tract. It is further cited by Douce in his "Illustrations" of the Merry Wives of Windsor, Taming of the Shrew, and the Ancient English Morris Dance, and by Dyce in his notes on the Merry Wives of Windsor, Comedy of Errors, and Midsummer Night's Dream.

THIS EDITION IS OF THE GREATEST RARITY, ONLY ONE COPY HAVING BEEN RECORDED AS SOLD AT AUCTION. The earliest edition in the Britwell Court Library was 1620.

MARLOWE (Christopher), 1564-1593.

"Marlowe has been styled, and not unjustly styled, the father of English dramatic poetry."—J. A. Symonds.

41A WORKS. With Notes and some Account of His Life and Writings by the Rev. A. Dyce.

3 vols., small 8vo. *Original cloth, uncut.*

London, W. Pickering, 1850. £6 10s

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

SHAKESPEARE (William), 1564-1616.

"He was not of an age, but for all time!
And all the Muses still were in their prime,
When like Apollo he came forth to warme
Our eares, or like a Mercury to charme!
Nature her selfe was proud of his designes,
And joy'd to weare the dressing of his lines!
Which were so richly spun, and woven so fit,
As, since, she will vouchsafe no other wit."

—Ben Jonson.

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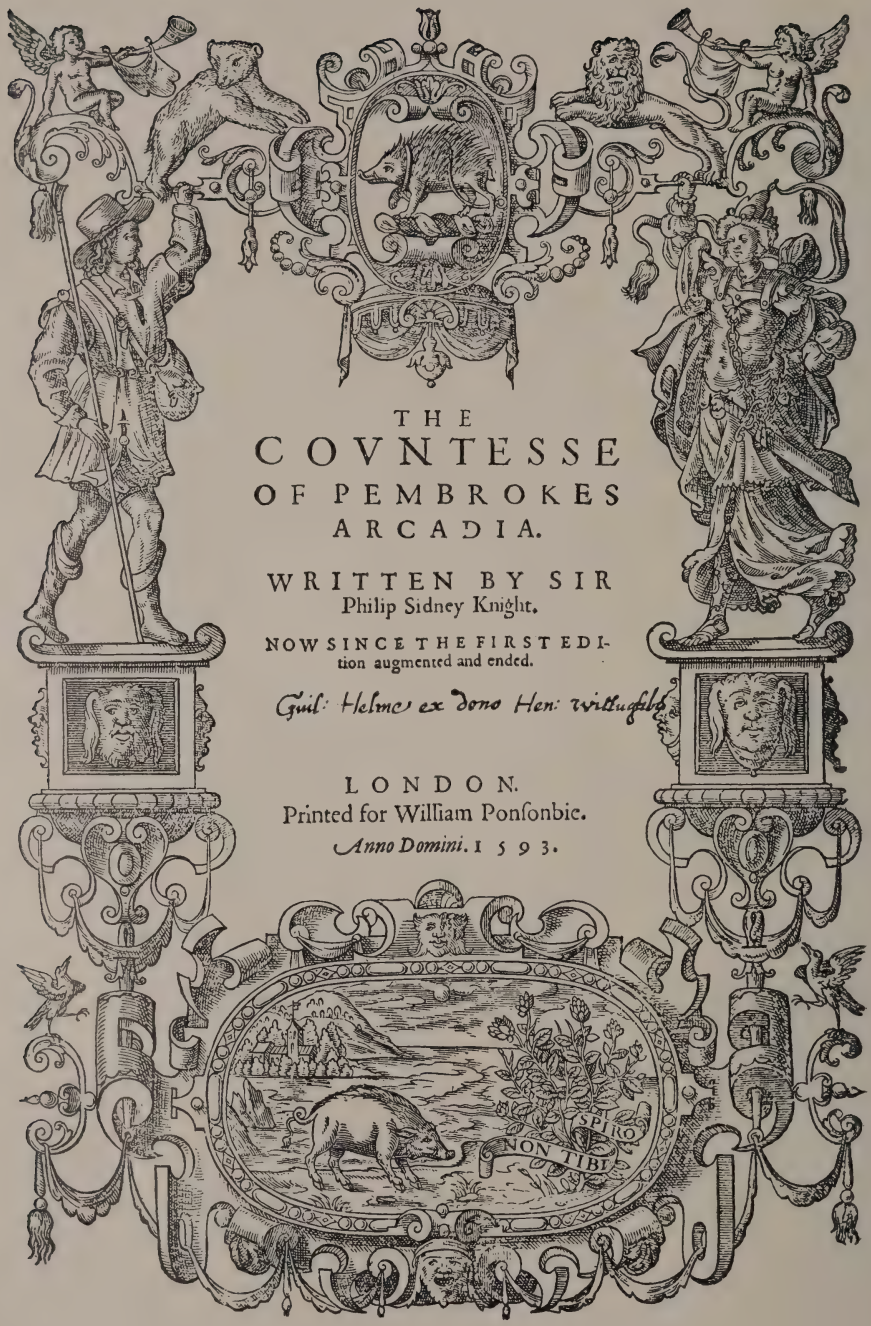
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PLATE VI.



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Outside margin of title repaired.

In this volume is to be found the supposed brief conversation with Shakespeare, the only fragment known, if genuine, of his personal opinion on any subject, if one excepts his dedications, his will, and his tombstone. Upon this foundation, a few reputed Shakespearean Authorities, headed by John Payne Collier, have built up an extraordinary tissue of slander and falsehood. Their

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

HEYWOOD (THOMAS): AN APOLOGY FOR ACTORS—*continued.*

allegations against Shakespeare are remarkable for presumption rather than for judgment, justice or knowledge, and recoil upon such writers with boomerang effect.

Heywood asserts of the actors' profession: 'It hath beene esteemed by the best and greatest.' There is little doubt but that he had his acquaintance Shakespeare in his mind when he wrote: 'Loath an I (I protest) being the youngest and weakest of the Nest wherin I was matcht, to soare this pitch before others of the same brood more fledge, and of better wing then myselfe; but though they whome more especially this taske concerns, both for their ability in writing and sufficiency in Judgement (as their workes generally witnesse to the world) are content to over-slip so necessary a subiect, and have left it as to mee the most unworthy.'

Prefixed to this work are a number of commendatory verses by John Webster, Richard Perkins, Christopher Beeston, John Taylor, etc. Also a poem by Heywood himself: "The Author to his Booke." Throughout the body of the work there are long poetical quotations.

In a letter "To my approved good Friend Mr. Nicholas Okes; Jaggard, a printer is mentioned, presumably Wm. Jaggard the publisher of the 1st Folio in 1623.

79 A CHALLENGE TO BEAUTIE: As it hath beene sundry times Acted, by the Kings Majesties Servants: At the Blackefriers, and at the Globe on the Banke-side.

FIRST EDITION. Small 4to. *Half green morocco.*

London, Printed by R. Raworth, 1636. £24

The scene of this Play is laid in Spain and Portugal, King Sebastian and Queen Isabella being two of the principal characters; other characters being Spanish and English sea Captains.

79A THE HIERARCHIE OF THE BLESSED ANGELLS. Their Names, orders and offices. The fall of Lucifer with his Angells.

With elaborate engraved title and plates.

FIRST EDITION. Folio. *Original calf.*

London, Printed by Adam Islip, 1635. £10 10S

A didactic poem in nine books, containing some curious passages and much varied learning in the lengthy prose excursuses added to each book.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

HEYWOOD (THOMAS)—*continued.*

80 PLEASANT DIALOGUES AND DRAMMA'S, SELECTED OUT OF LUCIAN, ERASMUS, TEXTOR, OVID, &C.

With sundry Emblems extracted from the most elegant Jacobius Catsius.

As also certaine Elegies, Epitaphs, and Epithalamions or Nuptiall Songs; Anagrams and Acrosticks; With divers Speeches (upon severall occasions) spoken to their most Excellent Maiesties, King Charles and Queen Mary.

With other Fancies translated from Beza, Bucanan, and sundry Italian Poets.

FIRST EDITION. 12mo. *Calf gilt, g. e.*

London, Printed by R. O. for R. H., 1637. £12 12s

On pages 247-248 occurs a long and very important reference to Shakespeare's Play of Richard III., namely:—

The Prologue and Epilogue written for "A young witty Lad playing the part of Richard III at the Red Bull."

"A Young witty Lad playing the part of Richard the third: at the Red Bull: the Author because hee was interested in the Play to incourage him, wrot him this Prologue and Epilogue.

"The Boy the Speaker.

"If any wonder by what magick charme,
Richard the third is shrunke up like his arme:
And where in fulnesse you expected him,
You see me only crawling, like a limme
Or piece of that knowne fabrick, and no more . . .
Let all such know: . . .
Hee's tearmed a man that showes a dwarfish thing,
. . . have you never read
Large folio Sheets which Printers over-looke,
And cast in small, to make a pocket booke?
So Richard is transform'd. . . .

"The Epilogue.

"Great I confesse your patience hath now beene
To see a little Richard: who can win,
Or praise, or credit? eye, or thinke to excell,
By doing after what was done so well?"
Etc., etc.

There is also an Epigram on Lucrece.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

HEYWOOD (THOMAS)—*continued.*

PRESENTATION FROM A. C. SWINBURNE TO BURNE-JONES.

81 ΓΥΝΑΙΚΕΙΟΝ : or, Nine Books of Various History concerning Women; Inscribed by ye names of ye Nine Muses, in Verse and Prose.

With elaborately engraved title in ten compartments.

First Edition. Folio. *Full black morocco, g. e., by Hayday.*

London, Printed by Adam Islip, 1624. £24

The above very fine copy was presented by Algernon Charles Swinburne to Edward Burne Jones, being inscribed on the fly-leaf:

"E. B. Jones
from his friend
A. C. Swinburne."

Also bears the autograph and bookplate of Burne Jones:

"E. Burne-Jones,
London, 1884."

82 The Wise-Woman of Hogsdon. A Comedie. As it hath been sundry times Acted with great Applause.

First Edition. Small 4to. *Full polished calf gilt.*

London, Printed by M. P. for Henry Shephard, 1638.

£18 18s

Some catch-words cut into. The last page contains verses to the Author by Samuel King.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

MASSINGER (Philip), 1583-1640.

One of the most accomplished and eloquent dramatists of his time.

Philip Massinger was the son of a retainer of the Earl of Pembroke. In 1602 *he entered St. Alban's Hall, Oxford, but left without a degree in* 1606. *Almost at once he commenced writing for the stage, and fifteen plays written by him have been preserved. Much of his best work, however, is inextricably mixed up with that of Fletcher and others. He was certainly concerned in the authorship of plays that pass under the name of "Beaumont and Fletcher." Massinger's verse was fluent and flexible, lacking only the music and magic of Shakespeare. His comedy resembles Ben Jonson's in its eccentric strength, in its exhibitions of wayward human nature, and in its use of rather typical and conventional characters. Charles Lamb said that his English style is purer and freer from violent metaphors and harsh constructions than that of any contemporary dramatist. The sequel of Massinger's history is but an enumeration of his plays. He was found dead in his house on the Bankside one March morning in* 1640.

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83 THE BOND-MAN: An Ancient Storie. As it hath been often acted with good allowance, at the Cock-pit in Drury-Lane: By the most Excellent Princesse, the Lady Elizabeth Her Servants.

Small 4to. *Half morocco.*

London, Printed by John Raworth for John Harrison, 1638.

£10 10s

An interesting copy, having in the Seventeenth Century been used as an Actor's copy, and containing numerous manuscript cancellings and instructions.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

MASSENGER (PHILIP)—*continued.*

84 THE EMPEROOR OF THE EAST: A Tragae-Comodie: The Scene Constantinople. As it hath beene divers times acted, at the Black friers, and Globe Play-houses, by the Kings Maiesties Servants.

FIRST EDITION. Small 4to. *Morocco gilt, g. e., by Bedford.*

London, Printed by Thomas Harper, for John Waterson, 1632. £22 10s

Prefixed is a poem by Sir Aston Cokaine, in which Shakespeare is introduced. This contains Massinger's first Prologue to any play of his writing, forced upon him by "imperious custom."

Sir Aston Cokaine's commendatory verse contains the following Shakespeare reference:—

> "Nor could they doe it, if they ere had seene
> The matchlesse features of the faerie Queene;
> Read Johnson, Shakespeare, Beaumont, Fletcher, or
> Thy neat-limnd peeces, skillfull Massinger."

The play itself contains many Shakespeare parallels. Giffard says of the speech in Act V., sc. ll., commencing:

> "Of my poor subjects. The proud attributes
> By oil-tongued flattery imposed upon us,"

and ending—

> "Can I make Eudocia chaste,
> O vile Paulinus honest."

"In this fine speech Massinger has ventured to measure weapons with Shakespeare (Henry V., iv., i., as in Macbeth and Lear) and if I may trust my judgement, not ungracefully. The feelings, indeed, are more interested than the latter, but that arises from the situation of his chief character."

85 THE GREAT DUKE OF FLORENCE. A Comicall Historie. As it hath beene often presented with good allowance by Her Ma^ties^ Servants at the Phœnix in Drurie Lane.

FIRST EDITION. Small 4to. *Full morocco gilt, by Riviere.*

London, Printed for John Marriot, 1636. £36

Shakespeare allusion. See "Fresh Allusions to Shakspere," page 91.

This play met with very good success, and is recommended in verse by George Donne and John Ford. Sannasaro giving the duke a false account of the beauty of Lidia, seems to be a near resemblance to the story of Edgar and Elfrida; the same incident was a traditional fact in connection with Henry VIII. and Anne of Cleves.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

MASSENGER (PHILIP)—*continued.*

86 THE MAID OF HONOUR as it hath beene often presented with good allowance at the Phœnix in Drurie Lane.

FIRST EDITION. Small 4to. (*a few leaves cut into at foot*), *full polished calf gilt, g. e.*

London, 1632. £9 9s

"The Maid of Honour" is beyond doubt to be reckoned among Massinger's most attractive productions and those best according with the bent of his own nature."—A. W. Ward.

87 THE PICTURE: A Trage Comedie, As it was often presented with good allowance, at the Globe, and Blacke-Friers Play-houses, by the Kings Maiesties seruants.

FIRST EDITION. Small 4to. *Half calf.*

London, Printed by I. N. for Thomas Walkley, 1630.

£8 8s

This was produced at Shakespeare's Play House "The Globe."

The Play is preceded by preliminary verse by Thomas Jay, and likens Massinger to Beaumont and Ben Jonson. It is further cited by Monck Mason in his "Notes on Othello."

See also "Fresh Allusions to Shakespeare," page 91.

88 THE RENEGADO. A Tragœ Comedie.

As it hath beene often acted by the Queenes Maiesties Servants at the private Playhouse in Drurye Lane.

FIRST EDITION. Small 4to. *Full polished calf gilt, g. e., by Riviere.*

London, Printed by A. M. for John Waterson, 1630. £20

This was esteemed a good play, and is recommended by two pages of Verses by Shirley and Daniel Lakyn. It is mentioned in Sir H. Herbert's Diary: "For the Cock-pit, the Renegado or the Gentleman of Venice, written by Massinger."

A few headlines cut into. The Mostyn copy sold for £26.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

MASSENGER (PHILIP)—*continued.*

89 THE ROMAN ACTOR. A Tragedie.

FIRST EDITION. Small 4to.

London, Printed by B. A. and T. F. for Robert Allot, 1629.

£31 10s

Massinger's best tragic effort.

See Jaggard's Bibliography, where it is stated: This play contains passages which parellel some in Hamlet.

There is a most wonderful description given of the influence of the stage:—

"But 'tis urged
That we corrupt youth, and traduce superiours:
When doe we bring a vice upon the Stage,
That does goe off unpunish'd? doe we teach
By the successe of wicket undertakings,
Others to tread, in their forbidden steps?
We show no arts of Lidian Pandarisme,
Corinthian poysons, Persian flatteries,
But mulcted so in the conclusion that
Even those spectators that were so inclin'd,
Go home chang'd men. And for traducing such
That are above us, publishing to the world
Their secret crimes we are as innocent
As such as are borne dumbe. When we present
An heyre, that does nonspire against the life
Of his deare parent, numbring every houre
He lives as tedious to him, if there be
Among the auditors one whose conscience tells him,
He is of the same mould we cannot helpe it.
Or bringing on the stage a loose adultresse,
That does maintaine the ryatious expence
Of him that feedes her greedie lust, yet suffers
The lawfull pledges of a former bed
To starve the while for hunger, if a Matron
Howevr great in fortune, birth, or titles,
Guilty of such a foule unnaturalle sinne,
Crie out tis writ for me, we cannot helpe it:
Or when a Courtous man's expressed, whose wealth
Arithmatique cannot number, and whose Lordships
A Falcon in one day cannot flie over,
Yet he so sordid in his mind, so griping
As not to afford himselfe the necessaries
To Maintaine life, if a Patrician,
(Though honoured with a Consulship) finde himselfe
Touch'd to the quicke in this, we cannot helpe it.
Or when we show a judge that is corrupt,
And will give up his sentence as he favours,
The person, not the cause, saving the guiltie,
If of his faction, and as oft condemning
The innocent out of particular spleene,
If any in this reverend assemble,
Nay e'ne your selfe my Lord, that are the image
Of absent Caesar feele something in your bosome
That puts you in remembrance of things past,
Or things intended tis not in us to helpe it.
I have said, my Lord, and now as you find cause
Or Censure us, or free us with applause."

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

MASSENGER (PHILIP)—*continued.*

90 THE UNNATURAL COMBAT. A Tragedie, the Scene Marsellis.

As it was presented by the Kings Majesties Servants at the Globe.

FIRST EDITION. Small 4to. *Fine copy bound by Riviere in full levant morocco, gilt, g. e.*

London, Printed by E. G. for John Waterson, 1639. £21

This was performed at Shaespeare's famous Theatre "The Globe."

A portion is reprinted in Capell's "School of Shakespeare." Consult "Fresh Allusions to Shakspere," page 89.

Consult, too, Malone's "Shakespere," 1821, vol. 15, p. 262; Dr. Nicholson in "Notes and Queries," 4th Ser., I., p. 289; and Drake's "Shakespeare and his Times," vol. 2, page 142.

"In the 'Unnatural Combat,'" probably among the earliest of Massinger's works, we find a greater energy, a bolder strain of figurative poetry, more command of terror, and perhaps of pity, than in any other of his dramas." Hy. Hallam.

91 THE DRAMATICK WORKS. Revised and corrected, with Notes critical and explanatory, by John Monck Mason, Esq. With a short Essay on the Life and Writings of Massinger, inscribed to Dr. S. Johnson.

Engraved portrait of Massinger by C. Grignion.

4 vols. 8vo. *Fine copy in original calf gilt.*

London, Printed for T. Davies, etc., 1779. £4 4s

MASSINGER (Philip) and FIELD (Nathaniel).

92 THE FATALL DOWRY: a Tragedy, as it hath beene often Acted at the Private House in Blackefryers, by His Majesties Servants.

FIRST EDITION. Small 4to. *Old half calf.*

London, Printed by John Norton, for Francis Constable, 1632. £15 15s

PLATE VII.



See Item No. 34.

PLATE VIII.

MAY-DAY.

A vvitty Comedie,

diuers times acted at the Blacke Fryers.

VVritten by GEORGE CHAPMAN.



LONDON.

Printed for Iohn Browne, *dwelling in Fleetstreete in Saint* Dunstones *Church-yard.*

1611.

See Item No. 38.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

BEAUMONT (Francis), 1584-1616, and FLETCHER (John), 1579-1625.

93 CUPID'S REVENGE. As it was often Acted (with great applause) by the Children of the Revels.

The Third Edition. Small 4to. *Half morocco.*

London, Printed by A. M., 1635. £3 3s

The original performance by the Children of the Revels under Rossiter was on Jan. 1, 1612-13. It was acted after the Restoration, under the title of 'Love Despised.' "Thence to the Duke of York's House, and there saw 'Cupid' Revenge' under the new name of 'Love Despised.' "—Pepy's Diary.

94 THE MAID'S TRAGEDIE: As it hath beene divers times Acted at the Black-Friers by the Kings Maiesties Servants.

Woodcut on title.

The fourth Impression, Revised and Refined.

Small 4to. *Polished calf.*

Printed by E. G. for Henry Shepherd, and are to be sold at the signe of the Bible in Chancery lane, 1638. £10 10s

95 THE MAIDES TRAGEDY, as it has been divers times Acted at the Black Friers by the Kings Maiesties Servants.

The Fifth Impression, revised and refined. *Woodcut on title.*

Small 4to. *Boards.*

London, Printed by E. G. for William Leake, 1641. £4 4s

Consult "Fresh Allusions to Shakespeare," p. 61.

A portion is reprinted in Capell's "School of Shakespeare." Capell's "Catalogue of Shakespeariana," No. 24.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

BEAUMONT (F.) AND FLETCHER (J.)—*continued.*

96 THE MAIDS TRAGEDY, as it hath been divers times Acted at the Blackfriers, by the Kings Majesties Servantes.

Woodcut title.

The Sixth Impression. Small 4to. *Half calf.*

London, Printed for William Leake, 1650. £5 5s

96A WORKS. The Text from a new collection of the Early Editions. With Notes and a Biographical Memoir by the Rev. A. Dyce.

11 vols., 8vo. *Original cloth, uncut.*

London, 1843. £9 9s

The Best Edition.

BEAUMONT (Sir John), 1583-1627.

97 POEMS. Edited with Memorial-Introduction and Notes and Engraving of Grace-Dieu, by the Rev. Alexander B. Grosart. Large Paper Copy. 8vo. *Original cloth, uncut.*

Blackburn, Printed for Private Circulation, 1869. £2 2s

Only 106 copies printed.

ROWLEY (William), 1585?-1642?

97A A MATCH AT MID-NIGHT. A Pleasant Comœdie: As it hath beene Acted by the Children of the Revells.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed by Aug. Mathewes, for William Sheares, 1633. £22 10s

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

CAREW (Thomas), 1589?-1639?

" One of the famed poets of his time for the charming sweetness of his lyric odes and amorous sonnets. . . . By the strength of his curious fancy hath written many things which still maintain their fame amidst the curious of the present age." —Anthony Wood.

98

Poems
By
Thomas Carew
Esquire
One of the Gentlemen of the
Privie-Chamber, and the Sewer in
ordinary to his Majesty.
London
Printed by J.D. for Thomas Walkley,
and are to be sold at the signe of the
flying Horse, between Brittain's
Burse, and York-House.
1640.

First Edition. First Issue.

Small 8vo. *Full morocco, g. e., by Riviere.* £42

Signatures B_1 and B_2 slightly repaired at foot and catch-words added in facsimile.

The Pastoral Dialogue at page 77 seems to be entirely written in imitation of a scene (Act 3, scene 7) in Shakespeare's "Romeo and Juliet." The time, the persons, the sentiments, and the expression are the same. See Furnivall's "Allusions to Shakespeare," also Ingleby's "Shakespeare Prayse," etc.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

GOFFE (Thomas), 1591-1629.

99 THE TRAGEDY OF ORESTES, Written by Thomas Goffe, Master of Arts, and Student of Christs Church in Oxford: and Acted by the Students of the same House.

FIRST EDITION. Small 4to. *Fine copy, bound by Riviere in full brown morocco gilt, g. e.*

London, Printed by I. B. for Richard Meighen, 1633. £12 12s

This play was acted by the students of Christ Church, Oxford, the prologue being spoken by the author. In verse throughout.

MAY (Thomas), 1595-1650.

"A dramatic poet capable of writing admirable blank verse of the stronger sort, and often pithy in the substance of his diction."—A. W. Ward.

ALEXANDER POPE'S COPY.

100 LUCAN'S PHARSALIA, or the Civill Warres of Rome between Pompey and Julius Caesar, Englished by Thomas May.

Engraved title-page.

12mo. *Original calf. London,* 1631. £25

A copy of especial interest, from the library of Alexander Pope, with his Autograph Signature (in his printing hand) on fly-leaf "Alexan. Pope."

101 THE TRAGEDIE OF CLEOPATRA, QUEEN OF AEGYPT.

FIRST EDITION. Small 8vo. *Half roxburghe.*

London, Printed by Thomas Harper for Thomas Walkly, 1639. £6 10s

The play is founded on the story of Cleopatra in Plutarch's Lives of Antony and Pompey. The author has quoted throughout, in the margin, the historians from whom he took the story, viz., Plutarch, Dion Cassius, Suetonius, Strabo, and Appian.

The Duke of Roxburgh's copy.

One or two fore-edges cut close by the binder.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

MAY (THOMAS)—*continued.*

102 THE VICTORIOUS REIGNE OF KING EDWARD THE THIRD. Written in Seven Bookes.

With brilliant impression of the engraved portrait of the King.

FIRST EDITION. Small 8vo. *Original calf.*

London, Printed for T. Walkley, and B. Fisher, 1635. £4 10s

In verse throughout. Dedicated "to the Most High and Mighty Monarch, Charles, by the Grace of God, King of Great Brittaine."

SHIRLEY (James), 1596-1666.

"But what chiefly entitles Shirley to hold the place to which he has been restored among our great dramatists is the spirit of poetry which adorns and elevates so many of his plays. He was one of the last of our seventeenth-century playwrights who interspersed their dialogue with passages of poetic beauty, at once appropriate to the sentiment of the situation and capable of carrying their audience to a higher imaginative level."—A. W. Ward.

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103 CHANGES: OR, LOVE IN A MAZE, a Comedie; as it was presented at the Private House in Salisbury Court, by the Company of His Majesties Revels.

FIRST EDITION. Small 4to. *Half morocco.*

London, 1632. £5 5s

Headline of some leaves a little cut into.

104 THE CORONATION. A Comedy. As it was presented by her Majesties Servants at the private House in Drury Lane.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed by Tho. Cotes, for Andrew Crooke, and William Cooke, 1640. £6 6s

This play was printed as Fletcher's; but Shirley laid claim to it in a marginal note to his "Cardinal."

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

SHIRLEY (JAMES)—*continued.*

105 THE DUKES MISTRESS, as it was presented by her Majesties Servants at the private House in Drury Lane.

FIRST EDITION. Small 4to. *Half morocco.*

London, 1638. £6 6s

106 THE HUMOROUS COURTIER: A Comedy, as it hath been presented with good applause at the private house in Drury Lane.

FIRST EDITION. Small 4to. *Fine copy, bound by Riviere in full crushed levant morocco, g. e.*

London, Printed by T. C. for William Cooke, 1640. £14 14s

106A THE YOUNG ADMIRALL. As it was presented by her Majesties Servants, at the private house in Drury Lane.

FIRST EDITION. Small 4to. *Half morocco by Riviere.*

London, Printed by Tho. Cotes, for Andrew Crooke, and William Cooke, 1637. £7 7s

Dedicated to Lord Berkeley, of Berkeley Castle. This piece met with great success both on the stage and when acted before the Court.

DAY (John), fl. 1606.

107 LAW-TRICKS, or, Who Would Have Thought it. As it hath bene divers times Acted by the Children of the Revels.

FIRST EDITION. Small 4to. *Calf.*

London, Printed for Richard More, and are to be solde at his shop in S. Dunstanes Church-yard in Fleete-streete, 1608.

(SEE ILLUSTRATION, PLATE NO. XVI.) £75

"'Law-Trickes' contains abundance of graceful and witty writing, nor are there wanting touches of quiet pathos. The interest is well sustained, and the dénouement skilfully contrived. There is a curious resemblance, too close to be accidental, between some passages of this play and passages from Shakespeare's 'Pericles.' . . . Day had evidently made a close study of Shakespeare's early comedies, and studied them with profit."—D.N.B.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

ARMIN (Robert), fl. 1610.

BY A MEMBER OF "SHAKESPEARE'S COMPANY."

108 THE VALIANT WELSHMAN, or the True Chronicle History of the Life and Valiant Deeds of Caradoc the Great King of Cambria now called Wales. As it hath been sundry times acted by the Prince of Wales his Servants.

Woodcut frontispiece of a soldier on horse-back (slightly cut). Small 4to. *Bound by Riviere in full polished calf gilt, g. e.*

London, Printed for William Gilbertson, 1663. £31 10s

The Frontispiece appears for the First time in this the Second Edition.

Robert Armin was the only other dramatist who acted in Shakespeare's Company while Shakespeare was acting. He is mentioned along with Shakespeare and others, on the royal patent to Shakespeare's company, May 19, 1603.

MASON (John), fl. 1610.

109 AN EXCELLENT TRAGEDY OF MULLEASSES THE TURKE, AND BORGIAS GOVERNOUR OF FLORENCE. Full of Interchangeable variety; beyond expectation. As it hath beene diverse times Acted (with generall Applause) by the Children of his Maiesties Revels.

Small 4to. *Very fine copy in full crimson morocco gilt, g. e., by Riviere.*

London, Printed by T. P. for Francis Falkner, 1632.

£10 10s

In verse throughout. Originally published in 1610 under the title of "The Turk: A Worthy Tragedy."

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

TOMKIS (Thomas), fl. 1614.

110 ALBUMAZAR. A Comedy presented before the Kings Majestie at Cambridge, the ninth of March, 1614. By the Gentlemen of Trinity Colledge.

FIRST EDITION. Small 4to. *Full morocco, g. e.*

London, Printed by Nicholas Okes for Walter Burre, and are to be sold at his Shop, in Pauls Church-yard, 1615. £31 10s

This play, published anonymously, was written by Thomas Tomkis, organist of the Chapel Royal, and acted before King James on the day above mentioned. In the prologue to the edition of 1634, Dryden absurdly charges Jonson with having borrowed the idea of his "Alchemist" from Tomkis, whereas the converse is more probable.

111 ALBUMAZAR. Another Edition. Newly revised and corrected by a speciall Hand.

Small 4to. *Half morocco.*

London, Printed by Nicholas Okes, 1634. £6 6s

With the preliminary leaf bearing the signature A_2.

ELIZABETHAN STAGE AND PLAYWRIGHTS—*continued.*

WEBSTER (John), fl. 1620.

"Greater in some respects than any but Shakespeare, is John Webster, who requires but a closer grasp of style and a happier architecture to rank among the leading English poets. . . . Webster has so splendid a sense of the majesty of death, of the mutability of human pleasures, and of the velocity and weight of destiny, that he rises to conceptions which have Æschylean dignity."—Edmund Gosse.

WITH CONTEMPORARY REFERENCE TO SHAKESPEARE.

112 THE WHITE DIVEL, or, The Tragedy of Paulo Giordano Ursini, Duke of Brachiano, with The Life and Death of Vittoria Corombona the famous Venetian Curtizan. Acted by the Queenes Maiesties Servants.

FIRST EDITION. Small 4to. *Calf.*

London, Printed by N. O. for Thomas Archer, 1612. £65

This extremely scarce play pays a notable compliment in the preface to Shakespeare's industry:—"For mine own part I have ever truly cherished my good opinion of other men's worthy labours, especially of that free and heightened style of Master Chapman, the laboured and understanding works of Master Jonson, the no less worthy composures of the both worthily excellent Master Beaumont and Master Fletcher, and lastly (without wrong last to be named) the righte happie and copious industrie of M. Shake-speare, M. Dekker, and M. Heywood—wishing what I may write may be read by their light."
Some marginal notes cut into.

WEBSTER (John) and ROWLEY (William).

113 A CURE FOR A CUCKOLD, a Pleasant Comedy, as it hath been several times acted with great Applause.

FIRST EDITION. Small 4to. *Half calf.*

London, 1661. £22 10s

An exceedingly rare play. John Webster was one of Shakespeare's dramatic disciples, and Rowley, according to Langbaine, was "beloved of those great men, Shakespeare, Fletcher, and Jonson."

(*c*) Late Elizabethan and Jacobean Verse.

HARRINGTON (Sir John), 1561-1612.

"Harrington rhymed easily, and had a ready pen . His version of 'Orlando' attempts no subtleties of skill in the exact rendering of lines and stanzas; but as a reproduction of the whole poem for English readers it was, and is, a very pleasant book. It pleased Elizabeth."—Hy. Morley.

LARGE PAPER COPY.

114 Ariosto. Orlando Furioso.

In English Heroical Verse by S^r^ John Harington, of Bathe, Knight, now thirdly revised & amended, with the addition of the Author's Epigrams.

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The translator, Sir John Harington, was godson of Queen Elizabeth. He studied law at Lincoln's Inn, but not to much purpose, for his reputation as a wit and a man of the world was soon established, and he looked to court favour rather than the exercise of a profession. About 1584 he married Mary, daughter of Sir George Rogers of Cannington in Somerset, but marriage does not seem to have sobered his exuberant spirits. His epigrams began to pass current and he enlivened the court by his sallies, which were not always adapted to a fastidious taste. Among other things, he translated for the amusement of the ladies of the court the story of Giocondo, from the twenty-eighth book of Ariosto's "Orlando Furioso," and his translation was handed about in manuscript till it fell into the hands of the queen. She reprimanded Harington for corrupting the morals of her ladies by translating the least seemly part of Ariosto's work, and ordered him as a punishment to leave the court for his country house till he had made a translation of the whole. To this we owe the translation of the "Orlando Furioso," which was first published in folio in 1591, and reissued in 1607 and 1634. It is written in the same stanza as the original, and is easy and flowing. It is rather a paraphrase than a translation. As a preface to it Harington wrote "An Apologie of Poetrie," an essay in criticism which resembles Sir Philip Sidney's treatise of the same name. The most remarkable part of it is that concerned with his use of metre, especially his defence of two-syllabled and three-syllabled rhymes. (D.N.B.).

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

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(SEE ILLUSTRATION, PLATE NO. XVIII.) £85

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'A man made old to teach the worth of age.'

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LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

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"Donne's poems cover an extraordinary range in subject, and are throughout marked with a strange originality almost equally fascinating and repellant. It is possible that his familiarity with Italian and Spanish literatures, both at that time deeply coloured by fantastic and far-fetched thought, may have in some degree influenced him in that direction. His poems were written mainly during youth. There is a strange passionate earnestness about them, a quality which underlies the fanciful 'conceits' of all his work."—F. T. Palgrave.

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126 POEMS, by J. D. With Elegies on the Author's Death.
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JUVENILIA: or Certaine Paradoxes, and Problems.
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"Renowned Chaucer lie a thought more nigh
To rare Beaumond; and learned Beaumond lie
A little nearer Spencer, to make roome
For Shakespeare in your threefold fourefold tombe." Etc.

"Donne's Juvenilia are clever and entertaining trifles, which were probably written before 1600 during the more wanton period of their author's life. Owing to their scurrilous nature they could not be published during Donne's lifetime, but in 1632, shortly after his death, part of them were licensed by Sir Henry Herbert. The licenses were granted on October 25, 1632, but on November 14 an order of inquiry was delivered at the King's command by the Bishop of London calling upon Sir Henry Herbert to explain before the Board of the Star Chamber his reasons "why hee warranted the books of D. Duns paradoxes to bee printed." The inquiry, however, was ineffectual in preventing the publication of the book, the title-page of which is dated 1633. It is not known through what channels the publisher, Henry Seyle, obtained possession of the text, but it is probable that the publication was quite unauthorised, and took place even without the knowledge of John Donne, Jun., who in his edition of 1652 makes no reference to any previous issues. Although the King did not succeed in stopping the publication of the Juvenilia, the licenses were withdrawn, so that when the demand for the book encouraged the publication of a second edition during the same year, the publisher took upon himself to issue it unlicensed."—(Keynes).

PLATE IX.

Greenes Ghoſt HAVNTING CONY-CATCHERS:

Wherein is ſet downe

The Art of Humouring.
The Art of carrying Stones.
Will. St. Lift.
Ja. Foſt. Law.
Ned Bro. Catch. and
Blacke Robins Kindneſſe.

With the merry Conceits of *Doctor Pinch-backe a notable Makeſhift.*

Ten times more pleaſant than any thing yet publiſhed of this matter.

Non ad imitandum, ſed ad euitandum.

LONDON,
¶ Printed for *Francis Williams.* 1626.

See Item No. 40.

PLATE X.

A Quip for an Vpſtart Courtier:

OR,

A quaint diſpute betweene Veluet-breeches and Cloth-breeches.

Wherein is plainely ſet downe the diſorders in all Eſtates and Trades.



LONDON
Printed by *E. A.* for *Edward White*, and are to be ſold at his ſhop neere the little North doore of S Paules Church at the Signe of the Gnn. 1606.

See Item No. 41.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

HALL (Joseph, Bishop of Exeter), 1574-1656.

127 VIRGIDEMIARUM SIXE BOOKES. First three Bookes, of Tooth-lesse Satyrs. 1. Poeticall. 2. Academicall. 3. Morall.

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LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

CORYATE (Thomas), 1577?-1617.

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An absolutely complete copy is rarely met with, only three or four copies being known to exist.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

SANDYS (George), 1578-1644.

"Nor may you fear the poet's common lot,
Read and commended, and then quite forgot.
The brazen mines and marble rocks shall waste,
When your foundation will unshaken last.
'Tis Fame's best pay, that you your labours see
By their immortal subject crownéd be.
For ne'er was author in oblivion hid,
Who firm'd his name on such a pyramid."

—Bishop Hy. King.

---

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(Continued over)

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

SANDYS (GEORGE): OVID'S METAMORPHOSIS ENGLISHED—*continued.*

them, he probably helped to develop the capacity of heroic rhyme. He was almost the first writer to vary the caesura efficiently, and by adroitly balancing one couplet against another, he anticipated some of the effects which Dryden and Pope brought to perfection. Both Dryden and Pope read Sandys' Ovid in boyhood. Dryden in later life, on the ground that Sandys' literal method of translation obscured his meaning, designed a new translation of the "Metamorphoses," which Sir Samuel Garth completed and published in 1717. Pope, who liked Sandys' Ovid "extremely," in very early life tried his hand on the same theme, but subsequently ridiculed Garth's efforts to supercede the other translator in a ballad called "Sandys' Ghost," or the proper New Ballad on the New Ovid's "Metamorphoses." —D.N.B.

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SANDYS (GEORGE)—*continued.*

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FIRST EDITION. Small 8vo. *Fine copy in original calf.*
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Another Copy of the FIRST EDITION.
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Containing besides verse renderings of the Psalms, a verse dedication to the King and Queen and a long commendatory poem by Sandys's friend Falkland, and a shorter eulogy by Dudley Digges.

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FIRST EDITION. Small 4to. *Sewn.*
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"One of the most remarkable among the clerical poets of the earlier half of the seventeenth century . . . Corbet's poetry is a mixture of alternation of gravity and drollery. But it is the subject or occasion, rather than the style or manner, that makes the difference."—Geo. L. Craik.

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137 POETICA STROMATA: or, a Collection of Sundry Pieces in Poetry: Drawne by the known and approved Hand of R. C.
12mo. *Old calf (worn). Anno.* 1648. £21

This volume of Poems has not the place of printing or publication. It was probably printed abroad.

(Continued over)

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CORBET (RICHARD): POETICA STROMATA—*continued.*

The longest poem in the volume is entitled:—ITER BOREALE (contained on pages 39-66), and is a record of the itinerary of four Oxford Dons on a Vacation Trip.

This contains a most interesting Shakespearian allusion:—

The Oxford dons reach Bosworth and "mine host" shows them Bosworth Field, where:—

> "Chaucer nere made the Romant of the Rose:
> Heare him, See yee yon wood? there Richard lay
> With his whole Army: looke the other way,
> And loe where Richmond in a bed of grasse
> Encampt himselfe ore night, and all his Force:
> Upon this hill they mett. Why he could tell
> The inch where Richmond stood, where Richard fell:
> Besides what of his knowledge he can say,
> He had Authenticke notice, from the Play;
> Which I might guesse, by mustring up the Ghosts
> And policyes not incident to Hosts:
> but chiefly by that one perspicuous thing,
> Where he mistooke a Player for a King.
> For when he would have sayd King Richard dyed,
> And call'd, a horse, a horse; he, Burbidge cry'de,
> How ere his talke, his company pleas'd well." Etc.

This is therefore an almost contemporary reference to Shakespeare's Play of Richard III, and to Shakespeare's friend and fellow actor Burbidge.

TAYLOR (John), the "Water Poet," 1580-1653.

138 ALL THE WORKES OF JOHN TAYLOR THE WATER-POET. Beeing Sixty and three in Number. Collected into one Volume by the Author: with sundry new Additions, corrected, revised, and newly Imprinted, 1630.

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(SEE ILLUSTRATION, PLATE NO. XX.) £26

"This goodly but disorderly folio, which had to be set up at the presses of four different printers, and has long been a bibliographical rarity, was reprinted by the Spenser Society in three parts, folio, 1868-9."—D.N.B.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

FLETCHER (Phineas), 1582-1650.

"He may without injustice to his brother Giles be said to be the most distinguished Spenserian in our seventeenth-century literature."

"It is to his honour that Milton read and imitated him, as every attentive reader of both poets must soon discover. He is eminently entitled to a very high rank among our old English classics."—Hy. Headley

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139 THE LOCUSTS; or, Apollynists.

Locustæ
vel
Pietas Je-
suitica
Per
Phineam Fletcher
Collegii Regalis
Cantabrigiae
Apud Thomam & Joannem Bucke
celeberrimæ Academiæ Typographos.
Anno Dom. MDCXXVII.

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THIS IS FLETCHER'S FIRST BOOK, AND MILTON HAS CONFESSED THAT TO IT HE OWED HIS IMMORTAL WORK "PARADISE LOST."

In this poem Fletcher uses the Fall of Lucifer as a device to explain the strength of the Church of Rome, whose machinations are made to culminate in the Gunpowder Plot. He writes with the bitterness that might be expected from an English clergyman of the time.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

FLETCHER (PHINEAS)—*continued.*

140 THE PURPLE ISLAND; or, The Isle of Man.

Together with Piscatorie Ecloges and other Poeticall Miscellanies.

FIRST EDITION. Small 4to. *Title in red and black. Old half morocco.*

Printed by the Printers to the Universitie of Cambridge, 1633. £15 15s

Cited by Dyce in his edition of "The Tempest." Drake ("Shakespeare and his Times," pages 622, 623), says that, although not published until 1633, these poems were certainly written before 1610.

"The Purple Island," in twelve cantos of seven-line stanzas, is an elaborate allegorical description of the human body, and of the vices and virtues to which man is subject. There are many anatomical notes in prose. The body is represented as an island, of which the bones stand for the foundation, the veins for brooks, and so forth in minute detail. Fletcher imitates the "Faery Queene." Quarles calls him "the Spencer of this age," and Fletcher eulogises his master in canto vi., stanzas 51-2.

Good unwashed copy with the second title page "Piscatorie Eclogs," etc., and the rare last leaf contains the verses of Francis Quarles addressed to the author.

GARDYNE (Alexander), 1585?-1634?.

141 A THEATRE OF SCOTTISH WORTHIES: and the Lyf, Doings, and Deathe of William Elphinston.

With portrait and facsimile title.

4to. *Half morocco, uncut.*

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WITHER (George), 1588-1667.

"It is now universally recognised that Wither was a poet of exquisite grace, although only for a short season in his long career."—Sidney Lee.

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142 ABUSES STRIPT, AND WHIPT; or, Satyrical Essayes.

With the very rare oval portrait of Wither, by W. Holle (which is found only in a very few copies) and the woodcut of a satyr before the "Scourge," which is unmutilated.

12mo. *Full calf gilt, g. e., by Bedford.*

London, 1615. £21

This book on its first appearance gave serious offence to the authorities, for reasons that are not apparent. Each of the twenty Satires discloses the evils lurking, in abstractions, like Revenge, Ambition, Lust, Weakness, and the like, and, although some of the anecdotal digressions may have had personal application, the clue is lost."—D.N.B.

The book was popular, four editions being published in 1613, and others followed in 1614, 1615 and 1617.

143 BRITAINS REMEMBRANCER: containing a Narration of the Plague lately past; a Declaration of the Mischief present; and a Prediction of Judgments to come. (In verse.)

FIRST EDITION. *A complete copy with the rare engraved title and leaf of versified explanation facing it.*

Small 8vo. *Russia, gilt edges, by Roger Payne, imprinted for Great Britain, and are to be sold by John Grismond in Ivie Lane.* 1628. £16 16s

The Hoe Copy sold for $160.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

WITHER (GEORGE)—*continued.*

144 A COLLECTION OF EMBLEMES, ANCIENT AND MODERNE: Quickened with Metricall Illustrations, both Morall and Divine: and disposed into Lotteries, that Instruction, and Good Counsell, may bee furthered by an Honest and Pleasant Recreation.

With fine impression of the beautiful engraved title by William Marshall, the large portrait of Wither by John Payne, and all the choice emblematical engravings by Crispin Pass; together with the rare leaf of Poetical Explanation facing the engraved title; the page of Lotteries at end, and all the separate Title Pages.

FINE COPY. Folio. *Straight grain morocco, gold lines on side, full gilt back, gilt edges.*

London, Printed by A. M. for Henry Taunton, 1635.

(SEE ILLUSTRATION, PLATE NO. XXI.) £31 10S

"I (that was never so sullenly wise) have alwaies intermingled Sports with Seriousness in my Intentions; and taken in verball-conceites, as they came to hand, without Affectation; but, having, ever aymed, rather to profit my Readers than to gaine their praise, I never pumpe for those things; and am, otherwhile, contented to seeme Foolish (yea, and perhaps, more foolish than I am) to the Overweening-Wise; that, I may make others wiser than they were: And (as I now doe) am not ashamed to set forth a Game at Lots, or (as it were) a Puppet-Play in Pictures, to allure men to the more serious observation of the profitable Morals, couched in these Emblems, Nevertheless (if some have sayd, and thought truly) my Poems have instructed, and rectified many people in the Course of Honest-living (which is the best Wisdome) much more than the Austerer Volumes of more criticall Authors; who, are by the common-sort, therefore onely, judged wise, because they composed Books, which few understand, save they who need them not." (Preface to the Reader.)

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

WITHER (GEORGE)—*continued.*

SHAKESPEARE ONE OF THE JURY.

SIR FRANCIS BACON, CHANCELLOR OF PARNASSUS.

145 THE GREAT ASSISES HOLDEN IN PARNASSUS BY APOLLO AND HIS ASSESSOURS: at which Sessions are arraigned.

Mercurious Britanicus.	The Writer of Occurences.
Mercurius Aulicus.	The Writer of Passages.
Mercurius Civicus.	The Post.
The Scout.	The Spye.
The Writer of Diurnalls.	The Writer of Weekly Accounts.
The Intelligencer.	The Scottish Dove, &c.

FIRST EDITION. Small 4to. *Old morocco.*

London, Printed by Richard Cotes, for Edward Husbands, 1645.

(SEE ILLUSTRATION, PLATE NO. XXII.) £65

Describing the proceedings of Apollo's Court at the Trial of the false poets of the day. Tasso is despatched:—

"With all his Cavalry, to scoure the borders
Of high Parnassus, and low Helicon,
And to bring in alive, or dead, each one
That had discovered been, or to defile
The Presse with Pamphlets scarrilous, and vile,
Or to have traduc'd with malignant spirits,
Persons of honorable worth, and merits."

Shakespeare is mentioned as one of the Jurors. Sir Francis Bacon is Chancellor of Parnassus; Sir Philip Sidney, High Constable of Par; Ben. Johnson, Keeper of the Trophonian Denne; John Taylour, Cryer of the Court; Edmund Spencer, Clerk of the Assizes, etc.

"John Taylour, then the Courts shrill Chanticleere,
Did summon all the Jurors to appeare:
Hee had the Cryers place: an office fit,
For him that hath a better voyce, than wit.
Hee, who was called first in all the list,
George Withers bright, entitled satyrist;
Then Cary, May, and Davenant were call'd forth;
Renowned Poets all, and men of worth,
If wit may passe for worth. Then Sylvester,
Sands, Drayton, Beaumont, Fletcher, Massinger,
Shakespeare, and Heywood, Poets good and free;
Dramatick writers all, but the first three:
These were empanell'd all, and being sworne
A just and perfect verdict to returne." Etc.

(Continued over)

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

WITHER (GEORGE): THE GREAT ASSISES HOLDEN IN PARNASSUS—*continued.*

The "Spye" refuses to be tried by "Histriomicke Poets":—

"These mercenary pen-men of the stage,
That foster the grand Vises of this age,
Should in this common-wealth no office beare,
But rather stand with us Delinquents here:
Shakespeare's a Mimicke, Massinger a Sot,
Heywood for Aganippe takes a plot:
Beaumont and Fletcher make one poet, they
Single, dare not adventure on a Play." Etc., etc.

Sir Edwin During-Lawrence in his Book "Bacon is Shakespeare," devotes considerable space to the above work, maintaining that it proves Bacon is the greatest of Poets and Shakespeare is a mere non-entity. He writes:—

"In 1645 there was published 'The Great Assises holden in Parnassus by Apollo and his assessours" . . . This work is anonymous but is usually ascribed to George Withers and in it Bacon as Lord Verulan is placed first and designated 'Chancellor of Parnassus' that is 'Greatest of Poets!'

A little examination will teach us that the jurors are really the same persons as the malefactors and that, on the reverse of the title, we ought to read right across the page as if the dividing line did not exist.

"William Shakespeare is 'The Writer of weekely accounts.' This exactly describes him, for the only literature for which he was responsible was the accounts sent out by his clerk or attorney.

"This clear statement that the actor Shakespeare was not a poet but a tradesman who sent out his 'weekly accounts,' is, I think, here for the first time pointed out. It seems very difficult to conceive, of a much higher testimony to Bacon's pre-eminence in poetry than the fact that is he is placed as 'Chancellor of Parnassus' under Apollo. But a still higher position is accorded to him when it is suggested that Apollo feared that he himself should lose his crown which would be placed on Bacon's head." Etc.

146 MAJOR WITHER'S DISCLAIMER. Being a Disavowment of a late Paper, entituled, The Doubtfull Almanack lately published in the name of the said Major Wither.

FIRST EDITION. Small 4to. *Half red morocco gilt.*
Printed by R. Austin, 1647. £4 4s

147 MR. GEO. WITHERS REVIVED: or, His Prophesie of our present Calamity, and (except we Repent) future Misery. Written by him in the Year 1628.

4 pp., folio. *Half morocco (fore-edge cut close).*
(London, Printed for William Marshall at the Bible in Newgate-street, 1683.) £2 10s

A long poem, printed in two columns. One page slightly cut into.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

WITHER (GEORGE)—*continued.*

148 WHAT PEACE TO THE WICKED? or, An Expostulatorie Answer to a Derisorie Question, Lately made Concerning Peace. By a Free-man, though a Prisoner.

6 pp., small 4to. *Bound by Bedford in full polished calf, g. e.*

Printed in the Year 1646. £12 12s

This is a Poem in short rhyming couplets, printed in double column, denouncing the Clergy for the dissensions of 1645, evidently written and published by Wither whilst in prison on account of his book "Justiciarius Justificatus," which was examined by a Committee of the House of Commons and voted to be "false and scandalous." Wither for that book was directed to pay a fine of £500, and the book was burned at Guildford by the hangman. Subsequently, Wither states, the House discharged him "both from the said fine and imprisonment without his petitioning or mediation for it."

WARD (Nathaniel), 1578-1652.

148A THE SIMPLE COBLER OF AGGAWAM IN AMERICA. Willing to help 'mend his Native Country, lamentably tattered, both in the upper-Leather and sole, with all the honest stitches he can take. And as willing never to bee paid for his work; by Old English wonted pay. It is his Trade to patch all the year long, gratis. Therefore I pray Gentlemen keep your purses. (Some portions in verse).

The Fourth Edition, with some amendments. Small 4to, *old calf.*

London, J. D. and R. I. for Stephen Bowtell, 1647. £6 6s

In 1633 Nathaniel Ward had his living taken away by Archbishop Laud, on account of his puritan views, and in 1634 he emigrated to Massachusetts, and settled as Minister at a place called Agawam, soon afterwards renamed Ipswich. He joined with the Rev. John Cotton, of Boston, in framing the first code of laws established in New England, which were passed by the General Court in 1641 under the title of "Body of Liberties." Six hundred acres of land granted him at Haverhill he afterwards gave to the University of Cambridge, Mass. During his stay in New England he took an important part in its history. Early in 1645 Ward began writing "The Simple Cobler of Aggavvam," a prose satire of the time, which he sent to England, and which immediately became popular, and will always associate his name with early American literature. He returned to England in 1646.

Ward was famous for his wit, also for his judgment and gravity, but a becoming gentleness scarcely seems to have been one of his strong points. It

(Continued over)

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

WARD (NATHANIEL): THE SIMPLE COBLER OF AGGAWAM—*continued.*

was the period of the Irish Massacres, and in "A Word of Ireland" at the end of this present work, he remarks, "Cursed bee hee that maketh not his Sword starke drunk with Irish blood."' He was fond of introducing short rhymes into his works, such as the following, which he attributes to a lady living somewhere with the Queen of Bohemia!

"The world is full of care, most like unto a bubble,
Women, and care, and care and women, and women and care and trouble."

Several poems are also introduced.

BRAITHWAITE (Richard), 1588-1673.

148B DRUNKEN BARNABY'S FOUR JOURNEYS TO THE NORTH OF ENGLAND, in Latin and English Verse, to which is added Bessy Bell.

Frontispiece and one plate.

Small 8vo. *Mottled calf gilt, g. e.*

London, 1716. £6 6s

"Braithwaite, in his Barnaby's Journal, speaks of 'As You Like It' as a proverbial motto, and this seems more likely to imply the true explanation of the title of Shakespeare's play. The title of the comedy may, on this supposition, be exactly parallel with that of 'Much Ado about Nothing.' The proverbial title of the play implies that freedom of thought and indifference to censure which characterizes the sayings and doings of most of the actors, in this comedy of human nature in a forest. It is well to remember that Barnaby's Journal was not printed until 1648-50; in it 'drunken Barnaby' finds the shop where 'Officina juncta mutata "Uti fiet" nota certa Quae delineatur charta.' Which is thus translated: 'A shop neighbouring near Jacco, Where Young vends his old tobacco; "As You Like It" sometime sealed. Which impressions since repealed: "As you make it" she will have it. And in chart and font engrave it.'"—Halliwell-Phillips.

CAREW (Thomas), 1589?-1639?.

"He is one of the most perfect masters of lyrical form in English poetry. He possesses a command of the overlapped heroic couplet, which for sweep and rush of rhythm cannot be surpassed anywhere."—Geo. Saintsbury.

149 COELUM BRITANICUM: A Masque at White-hall in the Banquetting-house, on Shrove-Tuesday-night, the 18. of February, 1633.

FIRST EDITION (Second Issue with the errors in pagination corrected). Small 4to. *Full levant morocco gilt, g. e.*

London, Printed for Thomas Walkley, 1634. £31 10s

The Actors in this Masque were King Charles I, Duke of Lenox, Earl of Devonshire, Earl of Holland, Earl of Newport, Earl of Elgin, Viscount Grandeson, Lord Rich, and others.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

QUARLES (Francis), 1592-1644.

He possessed a style, manly, nervous, generally clear, and more modern than that of almost any other poet in his age.

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150 DIVINE POEMS: Containing the History of Jonah, Ester, Job, Sampson, Sions Sonnets, Elegies: Written and newly augmented, by Fra. Quarles.

Engraved title-page by Cecill, as well as printed title.

Thick small 8vo. *Fine copy in original vellum.*

London, Printed by M. F. for I. Marriot, 1633. £6 6s

Facing the engraved title is the verse of explanation "The Minde of the Frontispiece." There is also a separate title-page to each part.

HOWELL (James), 1594?-1666.

151 THE NUPTIALLS OF PELEUS AND THETIS. Consisting of a Mask and a Comedy, or the Great Royall Ball. Acted lately in Paris six times by The King in Person, The Duke of Anjou, etc.

FIRST EDITION. Small 4to. *Fine copy in full polished calf gilt, g. e., by Riviere.*

London, Printed for Henry Herringman, 1654. £34

The Comedy, in a separate title, is called "A new Italian comedy, made English by a nearer adherence to the original than to the French translation."

The Masque was incorporated by Lord Lansdowne in his version of the "Merchant of Venice," which was acted in 1701 for the benefit of Dryden's family.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

WILSON (John), 1595-1674.

152 CHEERFUL AYRES OR BALLADS, first composed for one single Voice, and since set for three Voices; by John Wilson, Dr. in Musick, Professor of the same in the University of Oxford. Cantus Primus.

Oblong 8vo. *Original calf.*

Oxford, Printed by W. Hall, 1660. £16 16s

"Cantus Primusi is a compleate Book of it selfe, carrying the principall Ayre to Sing alone with a thorough Base." It is further of considerable Shakespearean interest as it includes the following songs by Shakespeare (set to music):—

"Full fathom five thy Father lyes," from "The Tempest."
"Where the Bee sucks, there suck I," from "The Tempest."
"Lawne as white as driven snow," from "The Winter's Tale."

153 CHEERFUL AYRES (OR BALLADS) FOR THREE VOYCES. (The Bassus Volume).

Oblong small 4to. *Calf.*

(*Oxford,* 1660.) £12 10s

This contains, set to music, three of Shakespeare's famous songs:—

"Full Fathom Five."
"Where the Bee Sucks."
"Lawne as white as driven snow."

PLATE XI.

Mr. WILLIAM SHAKESPEAR'S

Comedies, Hiſtories, and Tragedies.

Publiſhed according to the true Original Copies.

The third Impreſſion.

And unto this Impreſſion is added ſeven Playes, never before Printed in Folio.

viz.

Pericles Prince of *Tyre.*
The *London Prodigall.*
The Hiſtory of *Thomas* Ld. *Cromwell.*
Sir *John Oldcaſtle* Lord *Cobham.*
The *Puritan Widow.*
A *York-ſhire* Tragedy.
The Tragedy of *Locrine.*



LONDON, Printed for *P. C.* 1664.

See Item No. 43.

PLATE XII.

THE TWO NOBLE KINSMEN:

Preſented at the Blackfriers
by the Kings Maieſties ſervants,
with great applauſe:

Written by the memorable Worthies
of their time;
{Mr. *John Fletcher*, and} Gent.
{Mr. *William Shakſpeare*.}



Printed at *London* by *Tho. Cotes*, for *John Waterſon*:
and are to be ſold at the ſigne of the *Crowne*
in *Pauls* Church-yard. 1634.

See Item No. 69.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

WEELKES (Thomas), fl. 1600.
WILBYE (John), fl. 1598-1614.
and
WATSON (Thomas), 1557?-1592.

154 ELIZABETHAN MUSIC.

A very interesting Collection of rare Elizabethan Songs for the Altus and Quintus parts, set to music by Thomas Weelkes, John Wilbye, and Thomas Watson.

Comprising fourteen distinct publications, each with a separate title-page. In all over 150 separate songs or madrigals.

ALL FIRST EDITIONS.

Bound together in two small 4to volumes. *Old calf, bearing on the sides a tudor rose, surrounded by the garter and foliage, and surmounted by a crown, with the letters C. S., one on either side (backs repaired).*

London, 1597-1609.

(SEE ILLUSTRATION, PLATE NO. XXIII.) £150

Comprising:—

WEELKES (Thomas).

Madrigals to 3, 4, 5 and 6 voyces. Made and newly published by Thomas Weelkes. (Altus and Quintus parts.)

At London: Printed by Thomas Este, 1597.

——— Balletts and Madrigals to five voyces, with one to 6 voyces. Newly published by Thomas Weelkes. (Altus and Quintus parts.)

In London: Printed by Thomas Este, the Assigne of William Barley, 1608.

——— Madrigals of 5 and 6 parts, apt for the voils and voices. Made and newly published by Thomas Weelkes. (Alto and Quinto parts.)

At London: Printed by Thomas Este, the assigne of Thomas Morley, 1600.

(Continued over)

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

WEELKES (T.), WILBYE (J.), AND WATSON (T.): ELIZABETHAN MUSIC—*cont.*

——— Madrigals of 6 parts, apt for the viols and voices. Made and newly published by Thomas Weelkes. (Alto and Quinto.)

At London: Printed by Thomas Este, the Assigne of Thomas Morley, 1600.

WILBYE (John).

The first set of English Madrigals to 3, 4, 5 and 6 voices. Newly composed by John Wilbye. (Altus and Quintus.)

At London: Printed by Thomas Este, 1598.

——— The second set of Madrigals to 3, 4, 5 and 6 parts, apt both for voyals and voyces. Newly composed by John Wilbye. (Altus and Quintus.)

London: Printed by Tho. Este alias Snodham, for John Browne, 1609.

WATSON (Thomas).

The first sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. There are also heere inserted two excellent Madrigalls of Master WILLIAM BYRDS, composed after the Italian vaine, at the request of the sayd Thomas Watson. (Contratenor and Medius.)

Imprinted at London by Thomas Este, the Assigné of William Byrd, 1590.

Thomas Weelkes, musician, was probably born between 1570 and 1580, as in his first publication in 1597, he speaks of "the first-fruits of my barren ground," and alludes to his "unripened years." Soon afterwards he became organist of Winchester College, proceeding later to New College, Oxford. He was admitted Mus. Bac. in 1602. Subsequently he became organist of Chichester Cathedral. He died about 1640. Many of his madrigals were constantly reprinted in popular collections during the 18th and 19th centuries.

Thomas Watson, poet, was born in London about 1557. After a varied career, he identified himself with the profession of letters and became a prominent figure in the literary society of London. He was on intimate terms with John Lyly, Nash, Gabriel Harvey, Sir Francis Walsingham, Sir Philip Sidney, and other outstanding persons of the time. He was deeply interested in music, and was terms of intimacy with the chief musicians, of the day. Watson was the first English writer of sonnets after Surrey and Wyatt, and his sonnets were closely studied by Shakespeare and other contemporaries. Watson died in 1592.

John Wilbye, musician, was born about 1572. Nothing is known of him until the publication of his first set of madrigals in 1598, dedicated to Sir Charles Cavendish. His second set appeared in 1608, with a dedication to Lady "Arbella" Stuart. Wilbye is generally regarded as the greatest of English madrigal composers. His two sets contain sixty-four pieces, almost every one being of the highest beauty. Nagel describes Wilbye's madrigals as "almost all model works, whose part-writing is always interesting, whose harmonic colouring is of the most pleasing variety"; "and praises the themes for their inherent beauty and suitableness of the words. He died in 1614.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

JEROME (Stephen), fl. 1604-1650.

UNPUBLISHED POEM.

155 MELPOMINE: or the mournful Muse as the true expression of a dolorous passion poetised and personated by S. J. Ecclesiastes.

ORIGINAL MANUSCRIPT POEM in autograph of the Author, written on 10½ pp., folio, comprising about 600 lines.

C. 1635.

(SEE ILLUSTRATION, PLATE NO. XXIV.) £35

The poem is dedicated to the Lord Bishop of Derry (John Bramhall) who became Archbishop of Armagh.

The Dedication commences:—

"As snowes in summer, as in harvests raine,
As teares at nuptialls, at triumphs paine,
So comes the Muse who weepes when others laugh
Like Noah who preached the flood, when wordlings quaffe
Unreasonable, then unseasonable
May this be thought . . ."
Etc., etc.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

JEROME (STEPHEN)—*continued.*

UNPUBLISHED POEM.

156 POEM TO THE RIGHT REVEREND FATHER IN GOD, JOHN BY DIVINE EVIDENCE, LORD BISHOP OF DERRY, MOST HUMBLY BE PRESENTED.

ORIGINAL MANUSCRIPT POEM on 3 pp., folio.

C. 1635. £25

Commencing:—

"I write in prose, but my poetick muse
To you great Lord in verse; yet now I use
These lucubrations, and these mentall Issues
And thinke them worthy to be cloathed in tissues
As sonns to Phœbus, Heires unto the morne,
As bredd by Pallas, by the Muses borne,
I have my Hopes, my Scopes encircling rounds,
They shall expatiate, English Irish grounds
Hibernizde Brittaines, and the Scythian Scotts
Shall heare them Herauld . . ."

The Author has put a note of explanation as to the meaning of his first sentence. . . . "I write in prose . . ." The reference is to a manuscript "Tragedia Hominis actae y Creaturae etc.," written by him, which has evidently been lost.

STEPHEN JEROME, who flourished during 1604-1650, was educated at St. John's College, Cambridge. In 1619 he was preacher at St. Nicholas's Church, Newcastle and writing from Ireland in 1624, he describes himself as "domesticke chaplain to the Rt. Hon. Earl of Corke."

His first published work was "Origen's Repentance," 1619, which is mentioned in the National Biography as of great rarity. The only copy recorded, sold at the Britwell Sale for £52.

His best known work is his "Ireland's Jubilee," 1624, which book is second only in rarity to Cranford's "Teares of Ireland."

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

DAVENPORT (Robert), fl. 1623.

ORIGINAL MANUSCRIPT.

157 A DIALOGUE BETWEENE POLLICY AND PIETY.

Original Autograph Manuscript in Verse with Signed Dedication to John Bramhall, Bishop of Derry, written on 12 pp., small 4to (*preserved in morocco covers*).

C. 1635.

(SEE ILLUSTRATION, PLATE NO. XXV.) £275

A VERY INTERESTING PIECE, written in dialogue form (in verse) between Policy and Piety and Hibernia. Policy and Piety marry and thus reconcile Ireland.

Portions of it remind one of Cranmer's eulogy at the christening of Queen Elizabeth, in Shakespeare's Henry VIII. The author further introduces "Winter Tales":—

"Now my Citties wealthy sonnes
By whome my foraigne traffique runes,
Be merry, barter, build, be free
As thoughts, or unstopt Rivers bee.
Turne your wares, and take your gaines,
Proffit is the life of paynes.
And let your modest dainty wives
Add delight unto your lives.
Let each one in her shop appeare
A starre within her proper spheare.
Lett your ould men by the ffire side
Tell Winter Tales. Your youthfull pride
Try Masteries. And your Maydes (as sweete
As when pincks and roses meete)
In Somer evening softly walk
Your comely streetes, prettily talke,
And tell what husbands they would crave
If they might but wish and have.
Your children play as free (in swarmes)
From suffering, as from doing harmes,
Be thus happie. . . ." Etc., etc.

ROBERT DAVENPORT, the celebrated poet and dramatist, flourished at the commencement of the XVIIth Century.

His name has been linked with Shakespeare, as in the Stationers' Register, on the 9th September, 1653, a play was entered under the title of "HENRY I and HENRY II" by SHAKESPEARE and DAVENPORT.

In a collection of "Epigrams," published by Samuel Sheppard, there is one addressed to Mr. Davenport, thus: "Thou rival'st Shakespeare, though thy glory's lesse."

In the National Biography it is stated that Hunter mentions a manuscript poem of Davenport's entitled, "POLICY WITHOUT PIETY, too Subtle to be Sound."

The present poem is evidently a contiuation of this, as here we have Policy and Piety uniting and reconciling Ireland.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

DAVENPORT (ROBERT)—*continued.*

158 A PLEASANT AND WITTY COMEDY: Called, A New Tricke to Cheat the Divell.

FIRST EDITION. Small 4to. *Half calf.*

London, Printed by John Okes, for Humphrey Blunden, 1639. £12 12s

This play met with great success.

FORD (John), fl. 1639.

"In that gallery of monumental men and mighty memories, among or above the fellows of his godlike craft, the high figure of Ford stands steadily erect; his name is ineffaceable from the scroll of our great writers; it is one of the loftier landmarks of English poetry."—A. C. Swinburne.

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159 THE LADIES TRIALL: Acted by both their Majesties Servants at the private house in Drury Lane.

FIRST EDITION. Small 4to. *Morocco, g. e.*

London, Printed by E. G. for Henry Shephard, 1639. £24

Contains an interesting Shakespeare parallel:—

"Neither the lord nor lady, nor the bawd
Which suffed them together, Opportunity,
Have fastened stain on my unquestion name."

Here Ford had in his thoughts some lines of Shakespeare's Lucrece

"O, Opportunity, thy gilt is great! . . .
Thou foul abetter! thou notorious bawd."

159A DRAMATIC WORKS, with Notes, Critical and Explanatory, by W. Gifford.

THICK PAPER COPY. 2 vols. *Original boards, uncut.*

London, 1827. £2 5s

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

FORD (JOHN)—*continued.*

159B WORKS, with Notes, critical and explanatory, by William Gifford, with additions to the text and to the notes by the Rev. Alex. Dyce.

3 vols., 8vo. *Full calf gilt.*

London, 1869. £4 10s

ROWLEY (Samuel), d. 1633?.

160 THE NOBLE SOULDIER: or, A Contract Broken, justly Reveng'd. Written by S. R.

FIRST EDITION. Small 4to. *Bound by Riviere in full levant morocco, g. e.*

London, Printed for Nicholas Vavasour, 1634. £21

This Play, according to Mr. Fleay, was produced as early as 1602, although not printed until 1634.

KIRBYE (George), d. 1634.

161 THE FIRST SET OF ENGLISH MADRIGALS, to 4, 5, & 6 voyces. Made and newly published by George Kirbye.

The Six Parts Complete with the various title-pages.

Small 4to. *Vellum.*

London, Printed by Thomas Este dwelling in aldersgate street, 1597.

(SEE ILLUSTRATION, PLATE NO. XXVI.) £130

One of the rarest volumes of Elizabethan Music.

LATE ELIZABETHAN AND JACOBEAN VERSE—*continued.*

FAIRFAX (Edward), d. 1635.

162 GODFREY OF BOULOGNE: or, The Recoverie of Jerusalem. Done into English Heroicall verse, by Edward Fairefax Gent. And now the second time Imprinted, and Dedicated to His Highnesse: Together with the Life of the said Godfrey.

Title within elaborate woodcut border.

London, Printed by John Bill, 1624.

CAMOENS. THE LUSIAD, or Portugals Historicall Poem: Written in the Portingall Language by Luis de Cameons, and now newly put into English by Richard Fanshaw.

With engraved frontispiece portrait of Cameons (with verses beneath) and finely engraved portraits of Vasco de Gama by T. Cross, and Prince Henry of Portugal.

FIRST EDITION.

London, Printed for Humphrey Moseley, 1655.

The two works in one vol., folio. *Old calf.*

London, 1624-55. £21

CAROLINE POETS

1625-1660.

It is difficult to mark out with accuracy the Caroline from the Jacobean poets, who, again, overlap with the Elizabethan poets, but the distinction is nevertheless very great. From Shakespeare to Milton—from Elizabeth to Cromwell—the parallelism of the two changes at once suggests the influence exercised upon literature by the external forces which control the religious and political life of the time. The Elizabethan age in England showed an energy as intense as that of Athens, displaying itself in a far wider field. With the accession of Charles I, England no longer confronted the world in arms, but was called on to work out her own domestic problems at home. Puritanism, which had furnished to the Elizabethan one of the phenomena of which he had to take account, threatened in the reign of Charles to absorb all others. The aims of the Puritans were of necessity individualistic. They sought to strengthen and purify the soul rather than to increase the power of their country or to spread its influence abroad, and this individualistic tendency was favourable to the production of work that has lived, however much it differed in substance from the productions of the preceding age. The poetry of the second and third quarters of the seventeenth century is remarkable for its panegyrics on individual personages, of which Milton's "Lycidas" furnishes an early and perhaps the best example. The tendency to idealise individuals was not of any sect or party. It is to be found as strongly on the Royalist as on the Parliamentary side—with this difference, that whereas Royalists preferred to make woman the theme of their verse, the Parliamentarians preferred to dwell on the heroism and virtue of men.

HERRICK (Robert), 1591-1674.

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LLOYD (David), 1597-1663.

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Lloyd is exclusively remembered by this jeu d'esprit, produced soon after he left Oxford. The legend or ballad, which opens with:

> "I sing thy arms (Bellona) and the man's
> Whose mighty deeds outdid great Tamerlan's,"

is a genial, if somewhat coarse burlesque upon the extravagant adventures of a sea-rover called Jones, who, says Wood: "lived in the reign of Queen Elizabeth, and was in great renown for his high exploits. The poem relates how with his good sword Kyl-za-dog, Jones slew the mighty giant Asdriasdust, how eleven fierce kings made a brave but futile attempt to stay his triumphant progress, and how at last he was captured by the Spanish King at the expense of his thousand warriors, but at once ransomed by his countrymen, anxious to recover him on any terms. Elsewhere Wood says that the "Legend" was a burlesque upon a Welsh poem, entitled "Awdl Richard John Greulon"; but the view that Jones was an altogether mythical person seems to derive support from the fact that, in his "Rehearsal Transprosed," Andrew Marvell says, apropos of the "Legend," "I have heard that there was indeed such a captain, an honest, brave fellow; but a wag that had a mind to be merry with him, hath quite spoiled his history."

MARMION (Shackerly), 1603-1639.

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Drink but a plenteous glasse, he would beginne
A health to Shakespeare's ghost."

CAROLINE POETS—*continued.*

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2.

"Out of the bed the other fair hand was
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CAROLINE POETS—*continued.*

CLEVELAND (John), 1613-1658.

"Of all the cavalier poets, the one who did his cause the heartiest and stoutest service, and who, notwithstanding much carelessness or ruggedness of execution, possessed perhaps, even considered simply as a poet, the richest and most various faculty was John Cleveland, the most popular verse-writer of his own day."—Geo. Craik.

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211 POEMS, ORATIONES, EPISTLES, and other of his Genuine Incomparable Pieces: With some other Exquisite Remains of the most eminent Wits of both the Universities that were his Contemporaries.

This third Edition, besides many other never before publisht Additions, is enriched with the Author's Midsummer-Moon, or Lunacy-Rampant.

Being an University Character, a short Survey of some of the late Fellows of the Colledges.

Now at last publisht from his Original Copies, by some of his intrusted Friends.

Engraved portrait.

London, Printed for Nathaniel Brook, 1662.

POEMS: With Additions, never before printed.

London, Printed for W. Shears, 1662.

Together. Thick small 8vo. *Original calf.*

London, 1662. £5 10s

With references to Shakespeare.

CAROLINE POETS—*continued.*

CRASHAW (Richard), 1613?-1649.

"He is perhaps, after Donne, the greatest of these religious poets of the early part of the seventeenth century. He belongs in manner to the same school with Donne and Herrick, and in his lyrical sweetness and delicacy; but there is often a force and even occasionally what may be called a grandeur of imagination in his more solemn poetry which Herrick never either reaches or aspires to."—Geo. L. Craik.

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212 STEPS TO THE TEMPLE, Sacred Poems. With the Delights of the Muses.

The Second Edition, wherein are added divers pieces not before extant.

Engraved frontispiece by T. Cross.

Small 8vo. *Elaborately bound in contemporary full black morocco, delicately tooled in gilt after the "Cottage-roof" pattern, g. e.*

London, Printed for Humphrey Moseley, 1648. £21

With both titles.

Bound with the above is George Herbert's "Temple. Sacred Poems, and private ejaculations." London, 1656.

213 STEPS TO THE TEMPLE, THE DELIGHTS OF THE MUSES, AND CARMEN DEO NOSTRO.

With engraved frontispiece.

Second Edition (but really the Third Edition).

Small 8vo. *Original calf.*

In the Savoy, Printed by T. N., 1670. £5 15s

The second part has separate title, "Carmen Deo Nostro; Sacred Poems Collected, Corrected, Augmented, most humbly Presented to My Lady the Countesse of Denbigh, by her Most devoted Servant Rich. Crashaw."

CAROLINE POETS—*continued.*

CRASHAW (RICHARD)—*continued.*

213A COMPLETE WORKS. For the first time collected and collated with the original and early editions, and much enlarged with hitherto unprinted and inedited Poems from Archbishop Sancroft's MSS., etc., etc. *With plates.*

LARGE PAPER. 2 vols., 4to. *Half Roxburgh.*

Printed for Private Circulation, 1872. £5 5s

Edited by Dr. Grosart, for the "Fuller's Worthies Library." One of 100 copies printed. With the Supplement.

DENHAM (Sir John), 1615-1668.

"Denham is deservedly considered as one of the fathers of English poetry."—Sam. Johnson.

"Denham was the first writer to adopt the precise manner of versification introduced by Waller. His relation to that poet resembles that taken a century later by Mason with respect to Gray, but Denham is a more original writer than Mason. The names of Waller and Denham were first associated by Dryden, and the critics of the next sixty years were unanimous in eulogizing the sweetness of the one, and the strength of the other."—Edm. Gosse.

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214 ON MR. ABRAHAM COWLEY. His Death, and Burial amongst the Ancient Poets.

FIRST EDITION. 4 pp., folio. *In buckram case.*

London, Printed for H. Herringman, at the Blew Anchor in the Lower Walk of the New Exchange, 1667.

(SEE ILLUSTRATION, PLATE NO. XXIX.) £45

Of extreme rarity. Published without separate title-page. Though written by Sir John Denham in the last year of his life, at a time when many deemed him mad, his elegy on Cowley is full of vigour and life shows no signs of his failing powers.

(Continued over)

CAROLINE POETS—*continued.*

DENHAM (SIR JOHN): ON MR. ABRAHAM COWLEY—*continued.*

References are made to Shakespeare and other early dramatists and poets:—

"Next (like Aurora) Spencer rose,
Whose purple blush the day foreshews;
The other three, with his own fires,
Phoebus, the Poet's God, inspires;
By Shakespear, Johnson, Fletcher's lines,
Our Stages lustre Rome's outshines:
These Poets neer our Princes sleep,
And in one grave their Mansion keep;
They liv'd to see so many days,
Till time had blasted all their Bays:
But cursed be the fatal hour
That pluckt the fairest, sweetest flower
That in the Muses Garden grew,
And amongst wither'd Lawrels threw.
Time, which made them their Fame outlive,
To Cowley scarce did ripeness give.
Old Mother Wit, and Nature gave
Shakespeare and Fletcher all they have." Etc., etc.

215 THE SOPHY. As it was acted at the Private House in Black Friars by his Majesties Servants.

FIRST EDITION. Folio. *Fine copy in full dark green morocco gilt, inside dentelles, g. e.*

London, Printed by Richard Hearne for Thomas Walkley, and are to be sold at his shop at the Signe of the Flying Horse betweene York-house and Britaines Burse, 1642.

(SEE ILLUSTRATION, PLATE NO. XXX.) £56

Denham's earliest publication. The plot—the scene of which is in Turkey—is drawn from Sir Thomas Herbert's "Travels" (1634), and Robert Baron a few years later utilised the same story in his "Mirza." Waller said of Denham's performance: "He broke out like the Irish rebellion, three score thousand strong, when nobody was aware, or in the least suspected it."

MEAD (Robert), 1616-1653.

216 THE COMBAT OF LOVE AND FRIENDSHIP, A Comedy, as it hath formerly been presented by the Gentlemen of Ch. Ch. in Oxford.

Small 4to. *Fine copy, bound by Riviere in full morocco, g. e.*

London, Printed for M. M. G. Bedell, and T. Collins, at the Middle Temple Gate, Fleetstreet, 1654. £10 10s

CAROLINE POETS—*continued.*

COWLEY (Abraham), 1618-1667.

" On this boundary line of a closing and a dawning literature a poet appeared, one of the most fanciful and illustrious of his time, Abraham Cowley, a precocious child, a reader and a versifier like Pope, having known passions less than books, busied himself less about things than about words."—H. A. Taine.

CONTAINING REFERENCE TO " MUCEDORUS " THE PLAY WHICH IS ATTRIBUTED TO SHAKESPEARE.

217 CUTTER OF COLEMAN-STREET: A Comedy. The Scene LONDON, in the Year 1658.

FIRST EDITION. Small 4to. A REMARKABLE UNCUT COPY. *Bound in full levant morocco by Riviere, t. e. g., other edges untrimmed.*

London, Printed for Henry Herringman at the Sign of the Anchor. 1663. £18 18s

With Prologue, Epilogue and some portions in verse.

In this Play occurs an interesting reference to the play of " MUCEDORUS " which Langbaine attributed to Shakespeare, and which Collier considered was partly written by him.

The reference is as follows:—

" No, Let's try 'em first—trick for trick—Thou were wont to be a precious Knave, and a great Actor too, a very Roscius; did'st not thou play once the Clown in Musidorus?
No, but I plaid the Bear, Sir.
The Bear! why that's as good a Part; thou'rt an Actor then I'l warrant thee, the Bears a well-penn'd Part, and you remember my Brother's humour, don't you? They have almost hit it.
I, Sir, I knew the shortness of his memory, he would always forget to pay me my Wages, till he was put in mind of 't.
Well said, I'l dress thee within, and all the Servants shall acknowledge thee, you conceive the Design—be confident, and thou cast not miss: but who shall do trusty John?
Oh, Ralph the Butler, Sir, 's an excellent try'd Actor, he play'd a King once; I ha' heard him speak a Play ex tempore in the Butteries," etc.

There is also a reference to Cassandra.

CAROLINE POETS—*continued.*

COWLEY (ABRAHAM)—*continued.*

218 THE GUARDIAN: A Comedie. Acted before Prince Charles His Highness at Trinity-Colledg in Cambridge, upon the twelfth of March, 1641.

Fine Copy of the FIRST EDITION. *Bound by Riviere in full morocco, g. e.*

London, 1650. £14 14s

With Prologue, Epilogue and some portions in verse.
Shakespeare allusion.

"1. Bla(de). Fare ye well. Gentlemen. I shall see the Cutter a brave Tapster shortly; it must be so i'faith Cutter; thou must like Bardolph i'the play, the spiggot weild."

"2. Aur(elia). . . . I shall never hear my Virginals when I play upon 'um, for her daughter Tabytha's singing of Psalms. The first pious deed will be to banish Shakespear and Ben Johnson out of the parlour, and to bring in their rooms Marprelate and Pryn's works. You'll ne'er endure 't, Sir. You were wont to have a Sermon once a quarter at a good time; you shall have ten a day now."

"In 1 the reminiscence is to the 'Merry Wives of Windsor,' Act I, Sc. iii, and the last words to Pistol's:—

"'O bose Hungarian wight! wilt thou the spigot wield?'

"In 2 we have some evidence that Shakespeare and Ben Jonson were then the most popular dramatists, more popular than Beaumont and Fletcher, so often classed with them as the excelling tri- or quadr-umvirate."

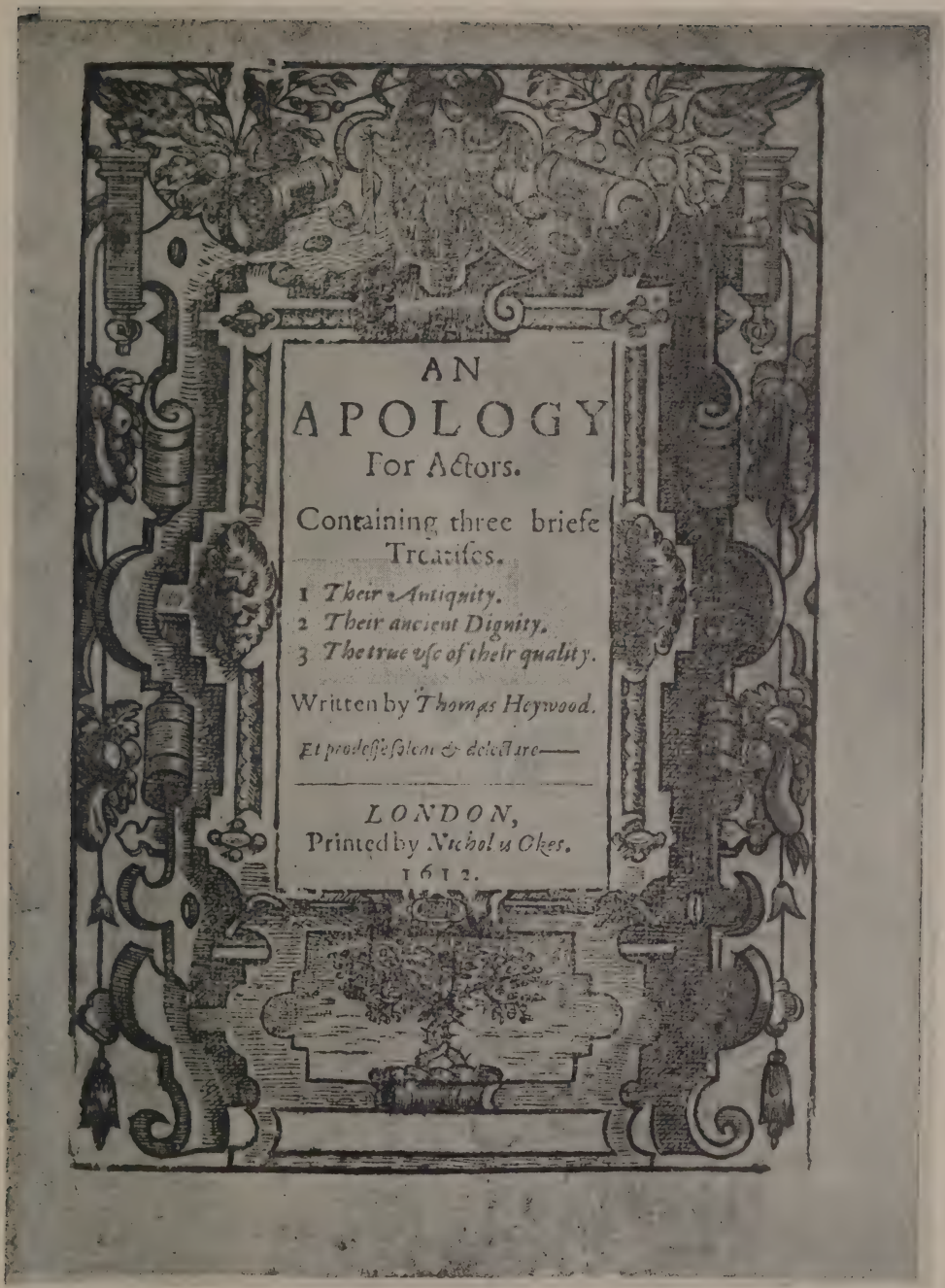
220 POEMS. Viz.: I. Miscellanies. II. The Mistress, or, Love Verses. III. Pindarique Odes, and IV. Davideis, or, A Sacred Poem of the Troubles of David.

FIRST EDITION. Folio. *Original calf.*

London, Printed for Humphrey Moseley, 1656. £12 12s

The preface contains most curious references to the collected works of Shakespeare, Fletcher, and Jonson.

"At my return lately into England, I met by great accident . . . a Book entituled, The Iron Age, and published under my name, during the time of my absence. . . . I esteem myself less prejudiced by it, then by that which has been done to me, since almost in the same kinde, which is, the publication of some things of mine without my consent, or knowledge, and those so mangled and imperfect, that I could neither with honor acknowledge, nor with honesty quite disavow them. . . . From this which had happened to my self, I began to reflect upon the fortune of almost all Writers, and especially Poets, whose Works



See Item No. 78.

PLATE XVI.



LAVV-TRICKES

OR,

WHO VVOVLD HAVE THOVGHT IT.

As it hath bene diuers times Acted by the Children of the Reuels.

Written by *Iohn Day*.



LONDON
Printed for Richard More, and are to be ſolde at his Shop in S. Dunſtanes Church-yard in Fleete-ſtreete. 1608.

See Item No. 107.

CAROLINE POETS—*continued.*

COWLEY (ABRAHAM): POEMS—*continued.*

(commonly printed after their deaths) we finde stuffed out, either with counterfeit pieces like false money put in to fill up the Bag, though it adde nothing to the sum; or with such, which though of their own Coyn, they would have called in themselves, for the baseness of the Allay; whether this proceed from the indiscretion of their Friends, who think a vast heap of Stones or Rubbish a better Monument, then a little Tomb of Marble, or by the unworthy avarice of some Stationers, who are content to diminish the value of the Author, so they may encrease the price of the Book; and like Vintners with sophistic mixtures, spoil the whole vessel of wine, to make it yield more profit. This has been the case with Shakespear, Fletcher, Johnson, and many others; part of whose Poems I should take the boldness to prune and lop away, if the care of replanting them in print did belong to me; neither would I make any scruple to cut off from some the unnecessary yong Suckars, and from others the old withered Branches; for a great Wit is no more tyed to live in a Vast Volume, then in a Gigantic Body; on the contrary, it is commonly more vigorous, the less space it animates."

221 WORKS. Consisting of Those which were formerly Printed: and Those which he Design'd for the Press, Now Published out of the Authors Original Copies.

With fine portrait of Cowley engraved by W. Faithorne.

Folio. *Fine copy in full mottled calf by Riviere.*

London, Printed by J. M. for Henry Herringman, 1668.

£6 10s

With an "Account of the Life and Writings of Mr. Abraham Cowley. Written by Mr. M. Clifford." A Preface by Cowley mentioning Shakespeare, Fletcher, Jonson, etc. Also a manuscript Index to the pieces contained in the book, in a contemporary hand.

222 WORKS. Consisting of those which were formerly Printed; and those which he design'd for the Press; Published out of the Author's Original Copies. With the Cutter of Coleman-Street.

With engraved portrait of Cowley and numerous other portraits and plates.

3 vols., 8vo. *Original calf gilt.*

London, Printed for J. Tonson, 1710. £6 6s

CAROLINE POETS—*continued.*

LOVELACE (Richard), 1618-1658.

222A POEMS. *With portrait and plates.*

LARGE PAPER COPY. 2 vols., small folio. *Original half buckram, uncut.*

Oxford, at the Clarendon Press, 1925. £3 5s

One of 400 copies.

RAWLINS (Thomas), 1620?-1670.

223 THE REBELLION: A Tragedy: As it was acted nine dayes together, and divers times since with good applause, by His Majesties Company of Revells.

FIRST EDITION. Small 4to. *Fine Copy, bound by Riviere in full morocco, g. e.*

London, Printed by I. Okes, 1640. £12 12s

The Author was not only a playwright, but was also chief engraver at the Mint. This play, "The Rebellion," was dedicated by the author to his "honoured kinsman, Robert Ducie, Esq., of Aston, Staffordshire." The scene is laid in Seville, and a prominent part is taken in the play by the tailors of that city.

MARVELL (Andrew), 1621-1678.

"One of the most original poets of the Stuart period, the new tentative features of the age in poetry, again, are clearly marked. The lyrical work belonging to his early life has often passages of imaginative quality, equally strong and delicate. If we exclude Milton, no one of that time touches sweeter or nobler lyrical notes."—F. T. Palgrave.

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224 ADVICE TO A PAINTER, ETC.

4 pp., folio. N.D.

THE SECOND ADVICE TO THE PAINTER. 4 pp.

Together in 1 vol., small folio. *Boards.* 1678. £10 10s

Two excessively rare poetical pieces by Andrew Marvell.

CAROLINE POETS—*continued.*

PHILIPS (Katherine), 1631-1664.

"Mrs. Philips has always seemed to me to be one of the best of our Female Poets. Her versification, though often careless, is chaste and harmonious, and her sentiments extremely pure and excellent."—Frederic Rowton.

225 POEMS, by the Incomparable Mrs. K. P.

The exceedingly rare FIRST EDITION. 8vo. *Original calf.*

London, Printed by J. G. for Rich. Marriott, at his Shop under S. Dunstans Church in Fleet Street, 1664. £16 16s

Complete with the "Imprimatur" and Errata.

"This is the Surreptitious and unauthorised edition which caused the authoress so much annoyance that Marriott, the publisher, was induced to express his regret, and his intention to forbear the sale of the book, in an advertisement in the London 'Intelligencer' of 18 Jan., 1664. At the height of her popularity Mrs. Philips was seized with small-pox, and died in Fleet Street on 22 June, 1664."—D.N.B.

226 POEMS by the most deservedly Admired Mrs. Katherine Philips, the Matchless Orinda. To which is added Monsieur Corneille's Tragedies, Pompey & Horace, with several other Translations out of French.

With engraved portrait by William Faithorne.

Folio. *Fine copy in contemporary red morocco gilt, g. e.*

London, Printed by T. N. for Henry Herringman, 1678. £14 14s

SHIPMAN (Thomas), 1632-1680.

227 CAROLINA: or, Loyal Poems.

FIRST EDITION. 8vo. *Original calf.*

London, Printed for Samuel Heyrick and William Crook, 1683. £9 9s

Published posthumously, with an Address by Thomas Flatman, poet and painter. It contains, among about two hundred poems, a long piece on the Restoration; "The Royal Martyr"; "The Hero," to his Grace the Duke of Monmouth; Epilogue to Henry the Third of France, soon after the Theatre Royal, Drury Lane, was destroyed by fire; Some grateful acknowledgments to the writer's good friend, Abraham Cowley; A Eulogy on Dugdale's "Baronage"; etc.

CAROLINE POETS—*continued.*

NABBES (Thomas), fl. 1638.

228 THE BRIDE, A Comedie. Acted in the yeere 1638, at the private house in Drury-lane by their Majesties Servants.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed by R. H. for Laurence Blaikelocke, 1640.

£5 5s

With leaf of "Imprimatur" at end. Some water-stains.
Dedicated to the generality of his friends, gentlemen of the several honourable houses of the inns of court.

229 HANNIBAL AND SCIPIO: An Historicall Tragedy. Acted in the yeare 1635, by the Queenes Majesties Servants, at their Private house in Drury Lane.

FIRST EDITION. Small 4to. *Full green morocco gilt, g. e., by Riviere.*

London, Printed by Richard Oulton for Charles Greene, 1637. £15 15s

Prefixed is an Address in Verse, by the Author, "To the Ghosts of Hannibal and Scipio," and the Ghosts' Answer.
A very interesting point about this Play is that it contains the Dramatic Personæ occupying one leaf, headed "The speaking persons," and giving the names of sixteen of the Actors.
A fine, large copy. Margin of title repaired.

GOUGH (John), fl. 1640.

230 THE STRANGE DISCOVERY: A Tragi-Comedy.

FIRST EDITION. Small 4to. *Half morocco gilt, g. e.*

London, 1640. £15 15s

The Prologue refers to the Discovery of America by Christopher Columbus.

"Of Christopher Columbus, and his brother
Whose navigable paines did first discover
That unknown World. . . ."

CAROLINE POETS—*continued.*

HARDING (Samuel), fl. 1641.

OF SHAKESPEARIAN INTEREST.

231 SICILY AND NAPLES, or, The Fatall Union. A Tragœdy. By S. H., A. B. è C. Ex:

FIRST EDITION. Small 4to. *Old half calf.*

Oxford, Printed by William Turner, 1640. £14 14s

Prefixed are seven complimentary poems by Richard Doddridge, Nicholas Downey, Robert Stapylton, Edward Hall, etc.

The piece by Downey contains references to Shakespeare, Ben Jonson, and others.

"But sad Melpomene (who knowes her right
And title to the matter that you write.)
Casts off the heavy buskins, which shee wore,
Quickens her leaden pace, and runnes before;
Hyes to pale Shakespeare's urne, and from his tombe
Takes up the bayes, and hither she is come." Etc.

"Ben is deceas'd, and yet I dare avow,
(Without that booke) Ben's redivivus now,
I could beleeve a Metempsycosis,
And that thy soule were not thine owne, but his
Or else the Genius which did wait upon
His worthy quill serves thee. . . ." Etc.

This piece is edited by the author's friend and fellow-collegian, Philip Papillon, who states that he published the drama without Harding's knowledge.

BARON (Robert), fl. 1645.

232 MIRZA, A Tragedie.

Really acted in Persia, in the last Age.

Illustrated with Historicall Annotations, the Author R. B., Esq.

FIRST EDITION. Small 8vo. *Original calf.*

London, Printed for Humphrey Moseley, N.D. £10 10s

This is Baron's best known work.

"The story of this play is the same as that which Denham made the groundwork of his 'Sophy,' and which may be found in Sir Thomas Herbert's 'Travels'; yet Baron has handled them in a different manner from that author, having finished three complete acts of this before he saw that tragedy; nor found himself then discouraged from proceeding, on a consideration of the great difference in their respective pursuits of the same plan. Baron has made Jonson's 'Catiline' in great measure his model, having not only followed the method of his scenes, but even imitated his language; and anyone may perceive that his ghost of Emirhamze Mirza is an evident copy of that of Sylla in 'Catiline.' It is, however, a good play, and is commended by five sets of verses by his Cambridge friends; but it does not seem to have been acted."—W. C. Hazlitt.

CAROLINE POETS—*continued.*

SHEPPARD (Samuel), fl. 1646.

OF SHAKESPEARIAN INTEREST.

233 THE TIMES DISPLAYED IN SIX SESTYARDS:

The first { A Presbyter, An Independent.

The second { An Anabaptist, and a Brownist.

The third { An Antinomian and a Familist.

The fourth { A Libertine and an Arminian.

The fift { A Protestant and eke a Papist.

All these dispute in severall Tracts, and be Divulgers, as of Truth, so Fallacie.

The sixt { Apollo, grieves to see the Times So pester'd with Mechannicks lavish Rimes

With engraved frontispiece depicting the "Three Grand Enimies to Church and State," Profane Liberty, Envious Hypocrisy, and Jesuitical Policy.

FIRST EDITION. Small 4to. *Half calf.*

London, Printed and are to be sold by J. P. at his shop neer the Sessions house in the Old Bayly, 1646.

(SEE ILLUSTRATION, PLATE NO. XXXI.) £105

In verse throughout. Only two other copies are known of this rare piece.

With poetical dedication "To the Right Honourable Philip Herbert Earl of Pembrook," to whom the first folio edition of Shakespeare's works was also dedicated.

In the sixth "Sestyad" interesting reference is made to Shakespeare:

"See him whose Tragick Sceans Euripides
Doth equal, and with Sophocles we may
Compare great Shakespear Aristophanes
Never like him, his Fancy could display,
Witness—he Prince of Tyre, his Pericles,
His sweet and his to be admired lay
He wrote of lustful Tarquins Rape shews he
Did understand the depth of Poesie." Etc.

Ben Jonson, Massinger, Nabbes, Wither, Drayton, Beaumont and Fletcher, Heywood, Davenant, and Shirley are also mentioned.

CAROLINE POETS—*continued.*

MANUCHE (Major Cosmo), fl. 1652.

234 THE JUST GENERAL, a Tragi-Comedy.

FIRST EDITION. *Title printed in red and black.*

Small 4to. *A Very Fine Copy, newly bound by Riviere in half morocco, g. e.*

London, 1652. £14 14s

AUSTIN (Samuel), fl. 1658.

235 NAPS UPON PARNASSUS: A sleepy Muse nipt and pincht, though not awakened. Such Voluntary and Jovial Copies of Verses, as were lately receiv'd from some of the Wits of the Universities, in a Frolick, dedicated to Gondibert's Mistress by Captain Jones and others, etc.

FIRST EDITION. 8vo. *Calf.*

London, Printed by express Order from the Wits, for N. Brook, 1658. £10 10s

At sig. B. 5 is a singularly quaint allusion to Shakespeare's Falstaff:—

"To thee compar'd, our English poets all stop,
And vail their Bonnets, even Shakespear's Falstop.*
Chaucer the first of all wasn't worth a farthing,
Lidgate, and Huntingdon, with Gaffer Harding.
Non-sense the Faëry Queen, and Michael Drayton,
Like Babel's Balm; or Rhymes of Edward Paiton,
Waller and Turlingham, and brave George Sandys,
Beaumont, and Fletcher, Donne, Jeremy Candish,
Herbert, and Cleveland, and all the train noble,
Are Saints-bells unto thee, and thou great Bow-bell."

* "It should have been Falstaff, if the rhyme had permitted it."

WILLAN (L.), fl. 1658.

236 ORGULA; or, The Fatall Error. A Tragedy. Composed by L. W. Whereunto, Is Annexed a Preface, discovering the true Nature of Poesie, with the proper Use and Intention of such publique Divertisments.

FIRST EDITION. Small 4to. *Fine copy, half calf, g. e.*

London, Printed by T. M. for Stephen and Thomas Lewis, 1658. £12 10s

CAROLINE POETS—*continued.*

MANLEY (Thomas), fl. 1670.

237 VENI; VIDI; VICI. The Triumphs of the Most Excellent & Illustrious, Oliver Cromwell, &c. Set forth in a Panegyricke. Written Originally in Latine, and faithfully done into English Heroicall Verse, by T: M: Jun. Esq. Whereto is added An Elegy upon the death of the late Lord Deputy of Ireland, the much lamented, Henry Ireton, &c.

With engraved portrait of Cromwell, three-quarter length, in armour.

FIRST EDITION. Small 8vo. *Original calf.*

London, Printed for John Tey, 1652. £5 15s

BROME (Richard), d. 1652.

238 THE ANTIPODES: A Comedie, acted in the year 1638 by the Queenes Majesties Servants, at Salisbury Court in Fleet Street.

FIRST EDITION. Small 4to. *Bound by Riviere in full niger morocco, g. e.*

London, Printed by J. Okes, for Francis Constable, 1640.

£10 10s

This is cited by Stevens in his edition of Macbeth, and a portion is reprinted in Capell's "School of Shakespeare." Shakespeare himself is referred to in the play.

> "These lads can act the Emperors lives all over,
> And Shakespeares Chronicled histories, to boot,
> And were that Caesar, or that English Earle,
> That lov'd a Play and Player so well now living,
> I would not be out-vyed in my delights."

CAROLINE POETS—*continued.*

CODRINGTON (Robert), d. 1665.

UNPUBLISHED POEMS.

239 AN ELEGIE sacred to the immortall Memory of the Excellent and Illustrious Lady the right honourable Alice Countesse Dowager of Derby and Queene in the Isle of Man.

Dedicated to the right honourable and truly noble the Lady Alice Hastings, her most vertuous and lamenting Grand-Child.

Original Manuscript in the Author's Autograph, with the title-page written in letters of silver on a black ground followed by the Poem on 35 pp.

Small 4to. *Contained in buckram case. C.* 1637.

£52 10s

This long poem, we believe, has never been published.

The Author, Robert Codrington, was a voluminous writer and translator. In May, 1641, he was imprisoned for publishing an Elegy on the Earl of Strafford. He translated many books from the French and Latin, besides writing a number of original works.

FLECKNOE (Richard), d. 1678?.

240 MISCELLANIA; or, Poems of all Sorts, with divers other Pieces.

FIRST EDITION. 12mo. *Original calf.*

London, Printed by T. R. for the Author, 1653. £38

The Author, Richard Flecknoe, makes a very interesting allusion to Shakespeare, as follows:—

"From thence passing on to Black-fryers, and seeing never a Play-bil on the Gate, no Coaches on the place, nor Doorkeeper at the Play-house door, with his Boxe like a Church-warden, desiring you to remember the poor Players, I cannot but say for Epilogue to all the Playes were ever Acted there:

"Poor House, that in dayes of our Grand-sires,
Belongst unto the Mendiant Fryers:
And where so oft in our Fathers dayes
We have seen so many of Shakespears Playes,
So many of Johnsons, Beaumonts, & Fletchers,
Untill I know not what Puritan Teachers:
(Who for their Tone, their Language, & Action,
Might 'gainst the Stage make Bedlam a faction)
Have made with their Raylings the Players as poore
As were the Fryers and Poets before:
Since th'ast the tricke on't all Beggars to make,
I wish for the Scotch-Presbyterian's sake
To comfort the Players and Fryers not a little,
Thou mayst be turn'd to a Puritan spittle."

CAROLINE POETS—*continued.*

ANONYMOUS.

(Arranged chronologically).

241 THE POPES COMPLAINT TO HIS MINION CARDINALS, against the good successe of the Bohemians and their generall Proceedings. A Satire in verse.

Square 8vo. *Half green morocco.*

(*London, circa* 1625.) £5 5s

242 W. (J.) THE VALIANT SCOT.

FIRST EDITION. Small 4to. *Bound by Riviere in full polished calf gilt, g. e.*

London, 1637. £21

A fine copy of a very rare play. The plot is founded on the History of Wallace. The dedication to the Marquis of Hamilton is signed William Bowyer, who almost seems to claim the authorship.

243 THE PSALMS OF DAVID in Meeter. Newly translated, and diligently compared with the Originall Text, and former Translations.

Edinburgh, Printed by Gedeon Lithgow, 1652.

DOWNAME (John). A BRIEFE CONCORDANCE, or Table to the Bible of the Last Translation.

London, Printed for N. Bourn and J. Young, 1646.

Small 8vo. *The two works bound together in red velvet, g. e.* £3 10s

CAROLINE POETS—*continued.*

ANONYMOUS—*continued.*

PROBABLY UNIQUE BROADSIDE OF SHAKESPEARIAN INTEREST.

244 TAMING (THE) OF A SHREW: or, the onely way to make a Bad Wife Good: at least, to keep her quiet, be she bad or good.

RARE FOLIO BROADSIDE IN VERSE.

The top half occupied with a curious woodcut in three compartments, the left-hand one representing parential advice, the right a newly married couple, and the centre one containing the above mentioned poem signed by J. R. The lower half contains another poem, extending to 24 verses, entitled "The Counsel of a Father to his son newly married," and signed H. C.

London, Printed for F. Coles, in Wine-street, neer Hatten-Garden, N.D. (*c.* 1635).

(SEE ILLUSTRATION, PLATE NO. XXXII.) £350

Probably unique Broadside. Of considerable interest and importance to the Shakespearean collector. Shakespeare is supposed to have drawn the plot or dramatic framework for his play "The Taming of the Shrew" from a comedy called "The Taming of A Shrew," first produced in 1594. In the above Broadside the title has been taken from the original piece, having "A" instead of "The" in the wording.

James O. Halliwell, in his Introduction to "The Taming of the Shrew" in his monumental Edition of Shakespeare's Works, actually mentions this Broadside, and it may be presumed that the copy he saw is identical with the above. Halliwell after mentioning the existence of this rare piece, goes on to say: "The dramatic and literary merit of the 'Taming of the Shrew' can only be correctly estimated by bearing in mind the manners and tendencies of the age in which it was written. It must be recollected that the power of gentleness, its efficiency greater than force, moving to accomplish the same influence, is a truth barely yet recognised in its fulness. Shakespeare was one of the few writers of his time that appreciated this moral law." Etc. This was spirit of gentleness so well expounded by Shakespeare is fully represented in the above Broadside, and

(Continued over)

CAROLINE POETS—*continued.*

ANONYMOUS—*continued.*

THE TAMING OF A SHREW—*continued.*

parallels may be drawn between the two, pointing to the fact that the author of the Broadside verses must have been well acquainted with Shakespeare's Play. Quoting from Shakespeare:—

Pet.—"I pray you do. I will attend her here
And woo her with some spirit when she comes.
Say that she rail, why then I'll tell her plain
She sings as sweetly as a nightingale:
Say that she frown, I'll say she looks as clear
As morning roses newly wash'd with dew." Etc.

Quoting from the Broadside:—

"Young man that now art wedded to a wife,
Use her even as the apple of thine eye,
Then if she be of nature bent to strife,
Thy love will cause that wrath in her to dye;
Even as soft things fiery bullets do allay,
That through walls of stone do make their way." Etc.

245 BRADSHAW'S GHOST; a Poem: A Dialogue between John Bradshaw, Ferry-man Charon, Oliver Cromwel, Francis Ravilliack, and Ignatius Loyola. 1660.

4 pp., folio. *Half morocco, uncut.*

(*London,* 1660.) £3 10s

An attack on the Commonwealth.

THE RESTORATION

1660-1700.

Though the greatest writer of his generation—Milton—strove with all the energy of despair to support the falling fabric of republicanism, to no section of the community was the restoration of Charles II more welcome than to men of letters. An immediate result of the Restoration was the revival of the drama. For nearly eighteen years the acting of plays had been prohibited, but at the Restoration permission was given for the establishment of two theatrical companies—the King's (under Thomas Killigrew) and the Duke's (under Sir William D'Avenant). In the Restoration drama is reflected the dissolute manners of the court. The inevitable reaction against Puritanism had set in strongly, sweeping away the restraints prescribed by decency and good taste. In both dramatic and non-dramatic poetry Dryden established his supremacy, a supremacy which was maintained throughout the later years of the seventeenth century.

HOWARD (Sir Robert), 1626-1698.

WITH A LONG POEM BY DRYDEN.

246 POEMS: viz.

1. A Panegyrick to the King.
2. Songs and Sonnets.
3. The Blind Lady, a Comedy.
4. The Fourth Book of Virgil.
5. Statius his Achilleis, with Annotations.
6. A Panegyrick to Generall Monck.

FIRST EDITION. Small 8vo. *Original calf.*

London, Henry Herringman, 1660. £10 10s

The Poems are preceded with a long Dedicatory Poem by JOHN DRYDEN, extending to 4½ pages, being one of Dryden's earliest pieces in print.

THE RESTORATION—*continued.*

HOWARD (SIR ROBERT)—*continued.*

247 THE DUELL OF THE STAGS: A Poem.

FIRST EDITION. 18 pp., small 4to. *Wrappers.*

In the Savoy, Printed for Henry Herringman, 1668.

£3 3s.

248 DRAMATIC WORKS. Viz., The Surprisal. The Committee. The Indian Queen. The Vestal Virgin. The Duke of Lerma.

Engraved portrait by Geo. Vertue.

Small 8vo. *Full mottled calf gilt, g. e., by W. Pratt.*

London, Printed for J. Tonson, 1722. £1 10s.

BUCKINGHAM (George Villiers, Second Duke of), 1627-1687.

UNCUT COPY.

249 POETICAL REFLECTIONS ON A LATE POEM entituled, Absalom and Achitophel.

FIRST EDITION. Folio. *Half morocco, uncut.*

London, Printed for Richard Janeway, 1682. £14 14s.

A spirited attack on Dryden's "Absalom and Achitophel." With a long address "To the Reader":

"To epitomize which scandalous Phamphlet (unworthy the denomination of Poesy) no eye can inspect it without a prodigious amazement; the abuses being so gross and deliberate, that it seems rather a Capital or National Libel, than personal exposures, in order to an infamous detraction." Etc.

THE RESTORATION—*continued.*

DRYDEN (John), 1631-1699.

One of the greatest men of letters of his time, excelling equally in prose, verse, and drama.

"But see where artful Dryden next appears
Grown old in rhyme, but charming even in years!
Great Dryden next! whose tuneful Muse affords
The sweetest numbers, and the fittest words.
Whether in comic sounds or tragic airs
She forms her voice, she moves our smiles or tears."

—Joseph Addison.

"Dryden was the father of true English poetry, and the most universal of all poets."—James Granger.

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250 ALL FOR LOVE; OR, THE WORLD WELL LOST. A Tragedy, as it is Acted at the Theatre-Royal; and Written in Imitation of Shakespeare's stile.

FIRST EDITION. Small 4to. *Half calf.*

In the Savoy, Printed by Tho. Newcomb, 1678. £10 10s

This is generally considered as the most complete dramatic piece of the Author. The plot and general design of it are undoubtedly borrowed from Shakespeare's "Antony and Cleopatra." Dryden says he prefers the scene between Anthony and Ventidus in the first act to anything he had written of the kind.

251 AMBOYNA: a Tragedy. As it is Acted at the Theatre-Royal.

FIRST EDITION. Small 4to. *Half morocco, by Riviere.*

London, Printed by T. N. for Henry Herringman, 1673. £9 9s

This play was written during the second Dutch war.

It is dedicated to Lord Clifford of Chudleigh, and was "contrived and written in a month." It was intended to inflame the nation against her enemies.

THE RESTORATION—*continued.*

DRYDEN (JOHN)—*continued.*

252 THE ASSIGNATION: or, Love in a Nunnery, as it is Acted at the Theatre Royal.

FIRST EDITION. Small 4to. *Full calf, g. e.*

London, 1673. £10 10s

253 CLEOMENES, THE SPARTAN HEROE. A Tragedy, as it is Acted at the Theatre Royal. To which is prefixt the Life of Cleomenes.

FIRST EDITION. Small 4to. *New boards, leather back.*

London, Printed for Jacob Tonson, 1692. £4 10s

Dryden has not deviated farther from history than a fair poetic license may warrant. The additions he has made to the real story are chiefly the scene in which the Spartans are nearly starved, the love of Cassandra for Cleomenes, the whole character of Cleora, and nearly the whole of Cleanthes.

The piece is considered to be one of the most successful specimens of heroic drama Dryden produced.

254 THE CONQUEST OF GRANADA BY THE SPANIARDS: In Two Parts. Acted at the Theatre-Royall.

Both Parts FIRST EDITION. Small 4to. *Full red morocco gilt, g. e.*

In the Savoy, Printed by T. N. for Henry Herringman, 1672. £21 10s

This Play is preceded by An Essay "Of Heroique Playes" which contains much Shakespeare matter, "Pericles," "Winter's Tale," "Love's Labour Lost," and "Measure for Measure" being specially mentioned.

The two parts of the Conquest of Granada are written in rhyme, and were very successful. They are never at or dull, and they have much bustle and incident, with many good lines. Dr. Johnson gives them an extravagant eulogy. The prologue was spoken by Nell Gwyn in a hat of the circumference of a cart-wheel: "The house was immediately in convulsions, and the King wanted but little of being suffocated with laughter."

PLATE XVII.



See Item No. 121.

THE
LIFE and DEATH
of Thomas Wolsey
Cardinall.

Diuided into three parts:

His { Aspiring, Triumph, and Death.

By Thomas Storer Student of Christ-church in Oxford.



At London
Printed by Thomas Dawson.
1599

See Item No. 125.

THE RESTORATION—*continued.*

DRYDEN (JOHN)—*continued.*

255 DON SEBASTIAN, KING OF PORTUGAL: a Tragedy Acted at the Theatre Royal.

FIRST EDITION. Small 4to. *Fine copy in full green morocco, inside dentelles, by Lortic.*

London, Printed for Jo. Hindmarsh, 1690. £15 15s

One of Dryden's best plays, and though not without sallies of somewhat frantic dignity, it contains many passages of extraordinary excellence universally admired. The dispute and reconciliation of Dorax and Sebastian may be considered as the finest passage.

256 DON SEBASTIAN, KING OF PORTUGAL: a Tragedy Acted at the Theatre Royal.

Small 4to. *Fine copy in half green morocco.*

London, Printed for Jo. Hindmarsh, 1692. £4 4s

257 ELEONORA: a Panegyrical Poem: Dedicated to the Memory of the Late Countess of Abingdon.

FIRST EDITION. Small 4to. *Fine copy in new boards.*

London, Printed for Jacob Tonson, 1692. £4 4s

258 AN EVENING'S LOVE: or The Mock-Astrologer. Acted at the Theatre Royal by His Majesties Servants.

FIRST EDITION. Small 4to. *Original calf (rebacked).*

London, 1671. £10 10s

Contains numerous Shakespeare allusions. Also refers to his intended criticism (printed in "The Conquest of Granada"), and shows how he regarded Shakespeare's heroic plays: "I had thought, Reader, in this Preface to have written somewhat concerning the difference betwixt the Playes of our Age, and those of our Predecessors on the English stage; to have shown in what parts of Dramatick Poesie we were excell'd by Ben Johnson, I mean, humour, and contrivance of Comedy; and in what we may justly claim precedence of Shakespeare and Fletcher, namely, in Heroick Playes; but this design I have wav'd on second considerations, at least deferr'd it till I publish the Conquest of Granada."

THE RESTORATION—*continued.*

DRYDEN (JOHN)—*continued.*

259 FABLES ANCIENT AND MODERN; Translated into Verse, from Homer, Ovid, Boccace, and Chaucer: with Original Poems.

FIRST EDITION. Folio. *Original calf (worn).*

London, Printed for Jacob Tonson, 1700. £2 2s

260 THE KIND KEEPER: or, Mr. Limberham: A Comedy: As it was Acted at the Duke's Theatre by His Royal Highnesses Servants.

FIRST EDITION. Small 4to. *Wrappers.*

London, Printed for R. Bentley, 1680. £7 7s

261 MARRIAGE A-LA-MODE. A Comedy.

FIRST EDITION. Small 4to. *Full polished calf.*

London, 1673. £12 12s

The serious part of this drama is apparently founded on the story of Sesostris and Timareta, in the "Grand Cyrus."

The comic scenes are executed with spirit, and contain much witty and fashionable raillery, and the character of Melautha is pronounced by Cibber to exhibit the most complete system of female foppery that could possibly be crowded into the tortured form of a fine lady.

262 ŒDIPUS: a Tragedy.

FIRST EDITION. Small 4to. *New boards.*

London, 1679. £8 8s

The first and third acts were written by Dryden, who drew the machinery of the whole; the remainder was by Nat. Lee.

THE RESTORATION—*continued.*

DRYDEN (JOHN)—*continued.*

263 A Poem upon the Death of his Late Highness, Oliver, Lord Protector of England, Scotland and Ireland.

First Edition. Small 4to. *Bound by Riviere in full crushed morocco extra, g. e.*

London, William Wilson, 1659. £18 18s

Fine and tall copy. The Hoe copy sold for £52 10s.

264 Prologue to the Duke of Guise, written by Mr. Dryden: Spoken by Mr. Smith.

First Edition. 4 pp., folio. *Half levant morocco, g. e., by Riviere.*

London, 1683. £10 10s

Includes as well as the Prologue, the "Epilogue, written by the same Author, Spoken by Mrs. Cooke," and "Another Epilogue intended to have been Spoken to the Play, before it was forbidden last summer by Mr Dryden."

"The Duke of Guise, A Tragedy," was written by John Dryden and Nat. Lee; its object was to serve the Duke of York, whose succession was opposed. Dryden was severely attacked for this piece, which was considered as levelled at the then enemies of the English Court.

265 Prologue to the King and Queen, at the opening of Their Theatre. Spoken by Mr. Betterton.

Epilogue. Spoken by Mr. Smith.

First Edition. 4 pp., folio. *Half morocco, uncut.*

(*London, Printed for Jacob Tonson,* 1683.) £15 15s

The Britwell copy sold for £30.

THE RESTORATION—*continued.*

DRYDEN (JOHN)—*continued.*

266 THE SPANISH FRYAR; or, the Double Discovery.

FIRST EDITION. Small 4to. *New boards.*

London, 1681. £5 5s

Langbaine charges the author of this play with casting a reflection on the whole body of the clergy in the character of Dominick the Friar, and seems to imagine it a piece of revenge practised for some opposition he met with in his attempt to take orders. The plot of the comic parts is founded on a novel called the "Pilgrim," written by Bremond.

267 TROILUS AND CRESSIDA, or, Truth Found too Late. A Tragedy as it is Acted at the Dukes Theatre. To which is Prefix'd, A Preface Containing the Grounds of Criticism in Tragedy.

FIRST EDITION. Small 4to. *Full morocco, g. e.*

London, Printed for Jacob Tonson, etc., 1679. £34

Adapted from Shakespeare's play of the same name.

In "The Preface to the Play," Shakespeare's version is fully discussed and comparison made between it and Dryden's adaptation.

"'The Gounds of Criticism in Tragedy' deals very fully with the dramatic art, continually citing Shakespeare and his plays, comparing him with Fletcher, Ben Jonson and the like.

"The difference between Shakespear and Fletcher in their Plotting seems to be this, that Shakespear generally moves more terror, and Fletcher more compassion: For the first had a more Masculine, a bolder and more fiery genius; the second a more soft and womanish. In the mechanic beauties of the Plot, which are the observation of the three Unities, Time, Place and Action, they are both deficient; but Shakespear most. Ben Johnson reform'd those errors in his comedies, yet one of Shakespear's was Regular before him: which is, 'The Merry Wives of Windsor.'

"But our Shakespear, having ascrib'd to 'Henry the Fourth' the character of a King, and of a Father, gives him the perfect manners of each Relation, when either he transacts with his Son, or with his subjects. Fletcher, on the other side, gives neither to Arbaces, nor to his King in the 'Maids Tragedy,' the qualities which are suitable to a Monarch.

"To return once more to Shakespeare; no man ever drew so many characters, or generally distinguished 'em better from one another, excepting only Johnson: I will instance but in one, to show the copiousness of his Invention; 'tis that of Calyban or the Monster in the 'Tempest.'" Etc., etc.

The Prologue spoken by Mr. Betterton, Representing the Ghost of Shakespear

"See, my lov'd Britons, see your Shakespeare rise,
An awfull ghost confess'd to human eyes!" Etc.

THE RESTORATION—*continued.*

DRYDEN (JOHN)—*continued.*

268 TYRANNICK LOVE, OR THE ROYAL MARTYR. A Tragedy.
FIRST EDITION. Small 4to. *Boards.*
London, 1670. £10 10s

Nell Gwyn took the part of "Valeria," daughter to Maximin. At the end of the play Nell Gwyn in this character, lying "dead" on the Stage, the bearers come to carry her off, she says to one of them:—

"Hold, are you mad? You damn'd confounded dog
I am to rise and speak the Epilogue."

Curll says that King Charles II. was so captivated by the humorous manner in which she spoke the Epilogue, that when she had done, he went behind the scenes and carried her off that night.

269 TYRANNICK LOVE.
The Second Edition, review'd by the Authour.
London, Printed for H. Herringman, 1672. £2 2s

270 TYRANNICK LOVE.
Third Edition, review'd by the Author.
Small 4to. *New Boards.*
London, 1677. 15s

271 UZZIAH AND JOTHAM. A Poem.
Folio. *Half brown morocco gilt.*
London, Printed for B. Motte, 1690. £3 3s

272 WORKS. Illustrated with notes, historical, critical, and explanatory, and a Life of the Author by Sir Walter Scott. *Portrait.*
LARGE PAPER COPY. 18 vols., 8vo. *Half calf.*
London, 1808. £15

THE RESTORATION—*continued.*

DRYDEN (JOHN)—*continued.*

273 WORKS. Illustrated with Notes, Historical, Critical, and Explanatory. With a Life of the Author by Sir Walter Scott.

Portrait. 18 vols., 8vo. *Full calf.*

Edinburgh, 1821. £19 19s

The best edition.

ROSCOMON (Earl of), 1633-1685.

274 POEMS. To which is added, An Essay on Poetry, by the Earl of Mulgrave, now Duke of Buckingham. Together with Poems by Mr. Richard Duke.

FIRST EDITION. 8vo. *Original calf.*

London, Printed for J. Tonson, at Shakespear's Head, 1717. £1 16s

ETHEREDGE (Sir George), 1635?-1691?.

"Etheredge's comedies possess, in their chronological progression, both importance and interest, as furnishing early—probably the earliest—examples of a style of comic dialogue which was of natural growth, and which owed much less than might at first be supposed to French examples . . . he pointed the way to the style of English comedy, of which Congreve afterwards shone as the acknowledged master."—A. W. Ward.

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275 PLAYS AND POEMS.

With engraved frontispiece and separate title to each play.

Small 8vo. *Contemporary red morocco gilt.*

London, Printed for Jacob Tonson, 1723. £5 5s

Contains "The Comical Revenge, or Love in a Tub"; "She wou'd if she cou'd: A Comedy"; and "The Man of Mode, or Sir Fopling Flutter: A Comedy"; besides the poems.

THE RESTORATION—*continued.*

ETHEREDGE (SIR GEORGE)—*continued.*

276 PLAYS AND POEMS.

With engraved frontispiece by Du Guernier and separate title-page to each play.

Small 8vo. *Original half calf, uncut.*

London, Printed for Jacob Tonson, 1735. £4 10s

Contains "The Comical Revenge, or Love in a Tub" "She wou'd if she cou'd"; and "The Man of Mode, or Sir Fopling Flutter"; besides the poems.

PORTER (Thomas), 1636-1680.

277 THE CARNIVAL: A Comedy. As it was Acted at the Theatre Royal, by his Majesties Servants.

FIRST EDITION. Small 4to. *New half morocco, gilt edges, by Riviere.*

London, Printed for Henry Herringman, 1664. £10 10s

A magnificent copy with large margins.

SEDLEY (Sir Charles), 1639?-1701.

UNCUT COPY.

278 THE HAPPY PAIR: or, a Poem on Matrimony.

The Second Edition, Corrected. Folio. *Half morocco, uncut.*

London, Printed for John Chantry without Temple-Bar; and Sold by Benj. Brag in Avemary-Lane, 1705. £3 10s

THE RESTORATION—*continued.*

SEDLEY (SIR CHARLES)—*continued.*

279 THE MULBERRY-GARDEN, a Comedy. As it is Acted by His Majestie's Servants at the Theatre-Royal.

Second Edition. Small 4to. *Half morocco.*

London, Printed for H. Herringman, 1675. £2 18s

This was esteemed a very good comedy, and met with much success. There appears an evident similarity of Sir John Everyoung and Sir Samuel Forecast to the Sganerelle and Ariste of Molièrés "Ecole des Maris."

WYCHERLEY (William), 1640?-1715.

"A Gentleman, whom I may boldly reckon amongst the Poets of the First Rank."—Gerard Langbaine.

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280 THE COUNTRY-WIFE, a Comedy, Acted at the Theatre-Royal.

Second Edition. Small 4to. *Half morocco.*

London, Printed for T. Dring, 1688. £2 18s

Davies observes, that in this play is to be found a more genuine representation of the loose manners, obscene language, and dissolute practises, of Charles the second's reign, than in any other drama known. It is chiefly taken from Molière's "Ecole des Femmes."

281 MISCELLANY POEMS: as Satyrs, Epistles, Love Verses, Sonnets, etc.

With a fine impression of the rare mezzotint portrait by Smith after P. Lely (remargined).

Folio. *Original calf (repaired).*

London, 1704. £25

THE RESTORATION—*continued.*

WYCHERLEY (WILLIAM)—*continued.*

282 COMPLETE WORKS. Edited by Montagu Summers.

4 vols., small 4to. *Original half vellum.*

London, Nonesuch Press, 1924. £12 12s

Special issue of 75 copies on English hand-made paper.

BEHN (Mrs. Aphra), 1640-1689.

283 POEMS UPON SEVERAL OCCASIONS: with a Voyage to the Island of Love.

FIRST EDITION. Small 8vo. *Calf.*

London, Printed for R. Tonson and J. Tonson, 1684. £4 10s

SHADWELL (Thomas), 1642-1692.

284 THE HISTORY OF TIMON OF ATHENS, THE MANHATER. As it is Acted at the Duke's Theatre. Made into a Play.

Small 4to. *Half morocco.*

London, Printed by J. M. for Henry Herringman, 1688.

£3 10s

This tragedy is borrowed from Shakespeare's "Timon of Athens." In his "Dedicatory Epistle" Shadwell writes: "I am now to present your Grace with this History of 'Timon,' which you were pleased to tell me you liked, and it is the more worthy of you, since it has the inimitable hand of Shakespeare in it, which never made more masterly strokes than in this. Yet I can truly say, I have made it into a Play."

THE RESTORATION—*continued.*

SHADWELL (THOMAS)—*continued.*

285 A TRUE WIDOW. A Comedy. Acted by the Duke's Servants.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed for Benjamin Tooke, 1679. £4 15s

The prologue written by Dryden, who later prefixed it to Mrs. Behn's play of the "Widow Ranter," 1690, after his quarrel with Shadwell.

With reference to Shakespeare in the Dedicatory Epistle to Sir Charles Sedley:—

"Nor are your writings unequal to any Man's of this Age (not to speak of abundance of excellent Copies of Verses) you have in the 'Mulberry-Garden' shown the true Wit, Humour, and Satyr of a Comedy; and in 'Antony and Cleopatra, the true spirit of a Tragedy, the only one (except two of Johnson's and one of Shakespear's) wherein Romans are made to speak and do like Romans: there are to be found the true characters of Antony and Cleopatra, as they were; whereas a French Author would have made the Ægyptian and the Roman both become French under his pen." Etc.

SETTLE (Elkanah), 1648-1724.

286 ABSALOM SENIOR; or, Achitophel Transpos'd. A Poem.

FIRST EDITION. 38 pp., folio. *Half morocco.*

London, 1682. £3 3s

287 FEARS AND DANGERS, Fairly Display'd: Being a New Memorial of the Church of England.

FIRST EDITION. 8vo. *Contemporary black morocco gilt.*

London, Printed for the Author, 1706. £3 3s

288 A FUNERAL TEAR, to the Memory of the Honourable Capt. James Killigrew; who unfortunately lost His Life in His Majesty's Service, in an Engagement with Two French Men of War, in the Mediterranean Sea; on the 27th of January last, 1694-5.

FIRST EDITION. 4 pp. Folio. *Contained in buckram case.*

London, Printed for R. Hayhurst, 1695. £10 10s

In verse.

THE RESTORATION—*continued.*

SETTLE (ELKANAH)—*continued.*

289 AN HEROICK POEM ON THE RIGHT HONOURABLE, THOMAS EARL OF OSSORY.

With a finely engraved portrait of the Earl by F. H. Van Houe.

FIRST EDITION. Folio. *Half morocco gilt.*

London, 1681. £3 10s

This work is dedicated to the Duke of Ormond. Settle at one time held the office of city poet.

290 A NARRATIVE.

FIRST EDITION. 25 pp., folio. *Half morocco.*

London, Printed, and are to be sold by Thomas Graves for the Author, 1683. £1 5s

291 A PANEGYRICK ON THE LOYAL AND HONOURABLE SIR GEORGE JEFFERIES Lord Chief Justice of England.

FIRST EDITION. 16 pp., folio. *Half morocco.*

London, Printed for W. Cadman at the New Exchange in the Strand, 1683. £3 3s

292 A PINDARIC POEM, on the Propagation of the Gospel in Foreign Parts: A Work of Piety so Zealously Recommended and Promoted by Her Most Gracious Majesty.

FIRST EDITION. Small folio. *Contemporary morocco, the sides elaborately tooled in gold, and with large Armorial Bearings in centre of both covers.*

London, Printed for the Author, 1711. £25

(Continued over)

THE RESTORATION—*continued.*

SETTLE (ELKANAH): A PINDARIC POEM—*continued.*

This Poem was written upon the inauguration of the Society for the Propagation of the Gospel in America. In the Preface, which is in prose, the Author writes:—

> "For now have we seen so many Royal Supplicants, the late Indian Princes, brought over in their naked Simplicity and uncultivated Innocence, as so many kneeling Petitioners before the Throne of Britain for the Plantation of the Gospel Tree of Life, the Knowledge of a God amongst them.
>
> "And here, as the eye of Providence seems more particularly to direct the Blessing of this Gospel Propagation amongst so many Thousands of unenlighten'd Souls in that ye almost unknown. Part of the World, give me leave to display the Triumph of so auspicious and so divine a Commission; So happy these Honour'd Americans from the reception of such generous European Visitants amongst them, beyond their once more hard-fated Indian Neighbours when first visited by the barbarous Spaniard." Etc.

293 THALIA TRIUMPHANS: A Congratulatory Poem to the Honoured Edmund Morris, Esq.: on his Happy Marriage.

FIRST EDITION. Folio.

The copy presented by Settle to Edmund Morris upon his marriage.

The leaves of text have been mounted on cards and placed within an elaborate border of gold and colours, the ornaments produced with the binder's tools as used on the outside covers. Red morocco binding; in centre of each cover the large Arms of Edmund Morris, within an elaborate border of gold, composed of Flowers, Cupid's Heads, Flying Angels blowing trumpets, etc.

London, Printed for the Author, 1721. £14 14s

THE RESTORATION—*continued.*

SETTLE (ELKANAH)—*continued.*

294 THE WORLD IN THE MOON; An Opera. As it is Perform'd at the Theatre in Dorset-Garden, by His Majesty's Servants.

Second Edition. Small 4to. *Half morocco.*

London, Printed for Abel Roper, 1697. £1 8s

Interspersed with songs throughout.

OTWAY (Thomas), 1652-1685.

According to Oliver Goldsmith, "next to Shakespeare, the greatest genius England ever produced in tragedy."

"No poet has touched the passions with a more masterly hand than Otway. He was acquainted with all the avenues to the human heart, and knew and felt all its emotions. He could rouse us into rage, and melt us into pity and tenderness. His language is that of nature, and consequently the simplest imaginable. He has equally avoided the rant of Lee, and the pomp of Dryden. Hence it was that his tragedies were received, not with loud applause, but with tears of approbation."—James Granger.

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295 THE EPILOGUE written by Mr. Otway to his Play call'd Venice Preserv'd, or a Plot Discover'd: spoken upon his Royal Highness the Duke of York's Coming to the Theatre, Friday, Ap. 21, 1682.

Broadside. 2 pp., small folio.

Printed for Joseph Hindmarsh, 1682. £10 10s

This Epilogue is different to that published with the Prologue in the same year.

THE RESTORATION—*continued.*

OTWAY (THOMAS)—*continued.*

296 FRIENDSHIP IN FASHION. A Comedy, As it is Acted at his Royal Highness the Dukes Theatre.

FIRST EDITION. Small 4to. *Vellum.*

London, Printed by E. F. for Richard Tonson, 1678. £3 15s

Otway's first original comedy. It was considered at the time to be "very diverting," and won "general applause." A change in public taste and moral feeling led, however, to its being summarily hissed off the stage when, after an interval of thirty years, it was revived at Drury Lane on January 22, 1750.

The actors include Betterton as "Goodvile," and Mrs. Barrey as "Mrs. Goodvile."

297 THE HISTORY AND FALL OF CAIUS MARIUS. A Tragedy. As it is Acted at the Theatre-Royal.

Small 4to. *New boards.*

London, Printed for R. Bentley, 1692. £1 10s

298 PROLOGUE to a New Play, called Venice Preserv'd; or, The Plot Discover'd. At the Duke's Theatre; Spoken by Mr. Smith.

With the Epilogue to the same Spoken by Mr. Betterton.

FIRST EDITION. 2 pp., folio. *Half morocco.*

London, Printed by A. Banks, 1682. £10 10s

299 TITUS AND BERENICE, a Tragedy, Acted at the Duke's Theatre. With a Farce called the Cheats of Scapin.

FIRST EDITION. Small 4to. *Half calf.*

London, Printed for Richard Tonson, 1677. £4 10s

The former is a translation, with some few alterations, from a tragedy by Racine. The latter from Moliere's "Fourberies de Scapin"; the plot of which was itself borrowed from the "Phormio" of Terence.

THE RESTORATION—*continued.*

OTWAY (THOMAS)—*continued.*

300 WORKS. Consisting of his Plays, Poems, and Letters.
Engraved portrait by J. Miller.
3 vols., small 8vo. *Fine copy in original calf.*
London, Printed for C. Bathurst, etc., 1768. £2 2s

TATE (Nahun), 1652-1715.

301 A CONGRATULATORY POEM on the New Parliament Assembled on This Great Conjuncture of Affairs.
FIRST EDITION. 12 pp. *Folio, unbound, uncut.*
London, Printed for W. Rogers, 1701. £1 10s

302 A DUKE AND NO DUKE; to which is now added a Preface concerning Farce: With an Account of the Personae and Larvae, &c., of the Ancient Theatre.
Small 4to. *New boards.*
London, 1693. £2 15s

WARD (Thomas), 1652-1708.

303 ENGLAND'S REFORMATION: From the Time of King Henry VIII, to the End of Oates's Plot. A Poem in Four Cantos. With Large Marginal Notes, According to the Original.
8vo. *Original calf.*
London, Printed for W. B., 1716. £1 5s

THE RESTORATION—*continued.*

D'URFEY (Thomas), 1653-1723.

Poet and song-writer. "The secret of his popularity lay in the selection of the tunes. He trenched upon the occupation of the professed ballad-writers, by adopting the airs which had been their exclusive property, and by taking the subjects of their ballads; altering them to give them as his own."—Wm. Chappell.

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304 GLORIANA. A Funeral Pindarique Poem; Sacred to the Blessed Memory of our late Gracious Soveraign Lady, Queen Mary.

FIRST EDITION. Small 4to. *An uncut copy in boards.*

London, 1695. £4 4s

305 THE INTRIGUES AT VERSAILLES: or, A Jilt in all Humours. A Comedy, Acted by His Majesty's Servants, at the Theatre in Lincolns-Inn-Fields.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed for F. Saunders in the New Exchange, P. Buck in Fleetstreet, etc., 1697. £3 3s

Dedicated "To the Honourable Sir Charles Sedley the Elder, Baronet. And to the worthy, and my much Honour'd Friend, Sir Charles Sedley his Son."

306 THE MALECONTENT; A SATYR: Being the Sequel of the Progress of Honesty, or a view of Court and City.

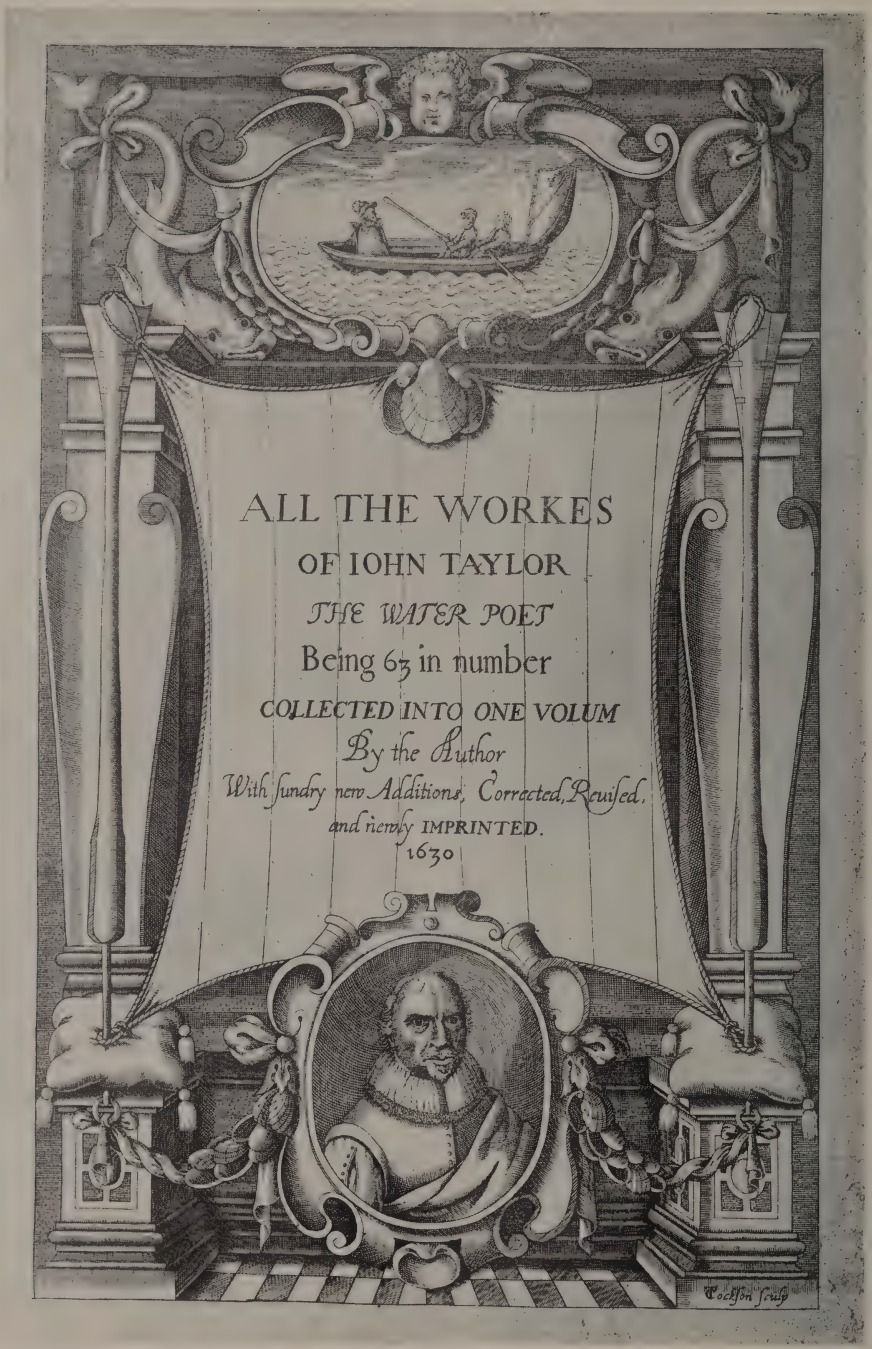
FIRST EDITION. Folio. *New boards.*

London, Printed for Joseph Hindmarsh, 1684. £3 10s

PLATE XIX.



See Items Nos. 130 and 131.



See Item No. 138.

THE RESTORATION—*continued.*

D'URFEY (THOMAS)—*continued.*

307 THE PROGRESS OF HONESTY; or, a View of a Court and City. A Pindarique Poem.

FIRST EDITION. 24 pp., folio. *Half morocco.*

London, Printed for Joseph Hindmarsh, 1681. £2 10s

PILLS TO PURGE MELANCHOLY.

308 SONGS COMPLEAT, Pleasant and Divertive; Set to Musick by Dr. John Blow, Mr. Henry Purcell, and other Excellent Masters of the Town. Ending with some Orations, made and spoken by me several times upon the Publick Stage in the Theater, etc.

With engraved portrait of Durfey by Geo. Vertue, and musical notation in the text.

FIRST EDITION. FIRST ISSUE. 6 vols., small 8vo. *Original calf.*

London, Printed by W. Pearson, for J. Tonson, 1719-20.

£31 10s

The first issue, with the titles of Vols. 1—V. as above. Vol. VI. is entitled "Wit and Mirth, or Pills to Purge Melancholy, 1720." In the second issue all the volumes have titles like the sixth volume above.

THE RESTORATION—*continued.*

LEE (Nathaniel), 1653?-1692.

A dramatist who possessed no small share of the fire of genius, though in him genius was near allied to madness. In tenderness and genuine passion he excels Dryden, and many of his plays held the stage for a considerable period.

"Among our modern English poets, there was none who was better turned for tragedy than Lee; if instead of favouring the impetuosity of his genius, he had restrained it, and kept it within its proper bounds. His thoughts are wonderfully suited to tragedy, but frequently lost in such a cloud of words; that it is hard to see the beauty of them."—Joseph Addison.

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309 CONSTANTINE THE GREAT; a Tragedy. Acted at the Theatre Royal, by their Majesties Servants.

FIRST EDITION. Small 4to. *New Boards.*

London, Printed by H. Hills Jun. for R. Bentley and J. Tonson, 1684. £4 10s

The epilogue was written by Dryden. Lee's prologue includes the oft-quoted couplet respecting the unmerited neglect of Spenser, Cowley, and Butler:—

"Therefore all you who have male issue born,
Under the starving sign of Capricorn;
Prevent the malice of their stars in time,
And warn them early from the sin of rhyme;
Tell 'em how Spenser starv'd, how Cowley mourn'd,
How Butler's faith and service were return'd."

310 GLORIANA: or, the Court of Augustus Caesar. Acted at the Theatre-Royal, by their Majesties Servants.

FIRST EDITION. Small 4to. *New boards.*

London, 1676. £3 3s

THE RESTORATION—*continued.*

LEE (NATHANIEL)—*continued.*

311 LUCIUS JUNIUS BRUTUS; Father of his Country; A Tragedy. Acted at the Duke's Theater, by their Royal Highnesses Servants.

FIRST EDITION Small 4to. *Full mottled calf gilt, g. e., by Riviere.*

London, Printed for Richard Tonson and Jacob Tonson, 1681. £7 7s

This was inspired by Shakespeare's Julius Caesar. In the Preface the Author writes:—

"Nay Shakespear's Brutus with much adoe beat himself into the heads of a blockish Age, so knotty were the Oaks he had to deal with."

312 THE MASSACRE OF PARIS. A Tragedy.

FIRST EDITION. Small 4to. *New boards.*

London, 1690. £2 2s

The last leaf contains "A Catalogue of Some Plays," including: "Mr. Shakespear's Plays in one large fol. volume, containing 43 Plays," and Hamlet, Prince of Denmark, King Lear, Julius Cæsar, Merchant of Venice, Macbeth.

313 THEODOSIUS: or, The Force of Love. A Tragedy, acted by their Royal Highnesses Servants at the Duke's Theatre, with the Musick betwixt the Acts.

FIRST EDITION. Small 4to. *Half bound.*

London, 1680. £9 10s

This play met with great success. The scene lies in Constantinople. It was assisted in the representation by several entertainments of singing in the solemnity of Church Music, composed by Purcell, being the first he ever furnished for the stage.

THE RESTORATION—*continued.*

LEE (NATHANIEL)—*continued.*

314 THE TRAGEDY OF NERO, EMPEROR OF ROME, as it is Acted at the Theatre Royal.

FIRST EDITION. Small 4to. *Full calf.*

London, 1675. £4 10s

Nat. Lee's First Play.

OLDHAM (John), 1653-1683.

315 WORKS. Together with his Remains. To this Edition are added Memoirs of his Life, and Explanatory Notes upon some obscure Passages of his Writings.

With engraved portrait by Vander Gucht and other illustrations.

2 vols., small 8vo. *Old calf.*

London, Printed by J. Bettenham, etc., 1722. £1 5s

Containing amongst other pieces, "Satires upon the Jesuits"; "Imitations of Horace"; "The Lamentation for Adonis" (after the theme of Shakespeare's "Venus and Adonis"; "Upon the Works of Ben Jonson," etc.

DAVENANT (Charles), 1656-1714.

316 CIRCE, a Tragedy. As it is Acted at His Royal Highness the Duke of York's Theatre.

FIRST EDITION. Small 4to. *Fine copy in half morocco gilt, g. e., by Riviere.*

London, Printed for Richard Tonson, 1677. £2 2s

This play was written by Davenant at the age of nineteen. The Prologue is by Dryden, and was afterwards rewritten by him; the Epilogue by Lord Rochester. The piece met on its appearance with considerable success.

THE RESTORATION—*continued.*

DENNIS (John), 1657-1734.

317 LIBERTY ASSERTED. A Tragedy.

FIRST EDITION. Small 4to. *New boards.*

London, 1704. £3 10s

"The Scene of this Tragedy lies at Agnie, in Canada. Canada is a vast tract of land in Northern America, on the back of New England and New York. As New England and New York and the country about them belong to the English, a considerable part of Canada is possess'd by the French; and as the English and French divide the Country they divide the Natives."—Preface.

318 A PLOT, AND NO PLOT. A Comedy, As it is Acted at the Theatre-Royal in Drury-Lane.

Small 4to. *Boards.*

London, Printed for R. Parker, N.D. (*c.* 1697). £2 2s

This play was intended by its Author as a satire upon the credulity of the Jacobite party.

319 MISCELLANIES IN VERSE AND PROSE.

FIRST EDITION. 8vo. *Contemporary red morocco gilt, g. e.*

London, Printed for James Knapton, 1693. £6 6s

MOTTEUX (Peter Anthony), 1660-1718.

320 BEAUTY IN DISTRESS. A Tragedy. As it is Acted at the Theatre in Little Lincolns-Inn-Fields. By His Majestys Servants. With a Discourse of the Lawfulness & Unlawfulness of Plays, lately written in French by the Learned Father Caffaro, Divinity-

(Continued over)

THE RESTORATION—*continued.*

MOTTEUX (PETER ANTHONY): BEAUTY IN DISTRESS—*continued.*

Professor at Paris. Sent in a Letter to the Author by a Divine of the Church of England.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed for Daniel Brown, 1698. £4 4s

There are many fine lines in this drama, and a great variety of incidents; indeed, so many, that Dryden, who wrote the prologue, and has complimented the author with a poetical epistle, says:

"Thy incidents perhaps too thick are sown;
But too much plenty is thy fault alone:
At least but two can that good crime commit,
Thou in design, and Wycherley in wit."

He also applauds him for the preservation of time, action and place, which Corneille himself might see with envy.

SOUTHERNE (Thomas), 1660-1746.

321 OROONOKO: A Tragedy. As it was Acted at the Theatre-Royal, by His Majesty's Servants.

FIRST EDITION. Small 4to. *Boards.*

London, Printed for H. Playford, etc., 1696. £5 5s

With Epilogue written by Congreve. The Scene, Surinam, a Colony in the West Indies.

This play was based on Mrs. Behn's "History of the Royal Slave," which was itself founded on fact, though Southerne has added to Mrs. Behn's foundation a comic underplot.

HOPKINS (Charles), 1664?-1700?.

322 PYRRHUS, KING OF EPIRUS. A Tragedy, Acted at the New Theatre, in Little Lincoln's-Inn-Fields, by his Majesty's Servants.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed for Samuel Briscoe, 1695. £2 5s

The story of the play may be found in Livy, in Plutarch's Life of Pyrrhus, etc. The prologue is by Congreve.

THE RESTORATION—*continued.*

VANBRUGH (Sir John), 1664-1726.

"Sir John Vanbrugh has writ several comedies which are more humourous than those of Mr. Wycherley, but not so ingenious. Sir John was a man of pleasure, and likewise a poet and an architect. The general opinion is, that he is as sprightly in his writings as he is heavy in his buildings."—Voltaire.

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323 THE RELAPSE; or, Virtue in Danger: Being the sequel of the Fool in Fashion. A Comedy, Acted at the Theatre-Royal in Drury-Lane.

FIRST EDITION. Small 4to. *Fine copy in vellum.*

London, Printed for Samuel Briscoe, 1697. £12 12s

The production of Cibber's "Love's Last Shift," inspired Vanbrugh to give a comedy to the stage. He thought it would be interesting to develope the situation upon which Cibber had rung down the curtain. The result was the writing, within six weeks, of the "Relapse," a play which remained a prime favourite with the public throughout the eighteenth century.

324 THE RELAPSE; or, Virtue in Danger: Being the sequel of The Fool in Fashion, A Comedy, Acted at the Theatre-Royal in Drury-Lane.

Second Edition. Small 4to. *Half morocco.*

London, Printed for Richard Wellington, 1708. £1 16s

THE RESTORATION—*continued.*

CARPENTER (Richard), d. 1670?.

324A A New Play: Call'd The Pragmatical Jesuit New-Leven'd. A Comedy.

With the Excessively Rare Portrait of Carpenter.

First Edition. Small 4to. *Fine copy in full morocco gilt, g. e.*

London, Printed for N. R. Circa 1660. £18 18s

This is a Play against the Jesuits. The Author, Richard Carpenter, educated at Eton and King's College, Cambridge, was converted to Roman Catholicism by an English monk in London, and studied in Rome. He became a Benedictine monk at Douay for some time, and was sent as a missionary to England, where, after about a year, he returned to the Protestant religion. was ordained, and through the intervention of the Archbishop of Canterbury, was presented, in 1635, to the small living of Poling, near Arundel. During his incumbency he was much annoyed by the Roman Catholics in Arundel, who lost no opportunity of slandering him or holding him up to ridicule before his parishioners, they affirming that his change of creed was in "order to gain a wife" and that "he had run away with the wife of the man with whom he lodged." During the Civil War he went over to Paris and again joined the Roman Church, and made it his business to rail at Protestantism. Returning to England, he joined the Independents, and Dodd's "Church History" records that "he played his pulpit pranks according to the humour of the time, and became a mere mountebank of religion." Towards the latter part of his life he became very serious, and, in company with his wife, embraced Catholicism for a third time. Wood, who was intimately acquainted with him, says, "that he was a fantastical man that changed his mind with his clothes, and that for his juggles and tricks in matters of religion he was esteemed a theological mountebank." (D.N.B.).

FANE (Sir Francis), d. 1689?.

325 Love in the Dark, or The Man of Bus'ness. A Comedy: Acted at the Theatre Royal by His Majesties Servants.

First Edition. Small 4to. *Half morocco.*

In the Savoy, Printed by T. N. for Henry Herringman, 1675. £3 15s

This is a busy and entertaining comedy, yet is the plot borrowed from various novels, including Scarron's "Invisible Mistress," Boccaccio's "Decameron," Ben Jonson's "Devil's an Ass," and Mrs. Centlivre's "Busy Body."

THE RESTORATION—*continued.*

CROWNE (John), d. 1703?.

Dramatist of considerable repute. Langbaine says of him: "I think his genius seems fittest for comedy; tho' possibly his tragedies are no ways contemptible."

326 THE AMBITIOUS STATESMAN; or, The Loyal Favourite.
FIRST EDITION. Small 4to. *Boards.*
London, 1679. £3 3s

327 ANDROMACHE, a Tragedy.
FIRST EDITION. Small 4to. *Boards.*
London, 1675. £3 10s

328 CALISTO: or, The Chaste Nimph. The late Masque at Court, as it was frequently Presented there, by several Persons of Great Quality. With the Prologue, and the Songs betwixt the Acts.
FIRST EDITION. Small 4to. *Half morocco.*
London, Printed by Tho: Newcomb, for James Magnes and Richard Bentley, 1675. £4 4s

This Masque was written by command of King James II's Queen, when Duchess of York, and was performed at Court by persons of great quality. It has songs between the acts; the duration of it is an artificial day; and the plot is founded on Ovid's "Metamorphoses," Lib. ii. Fab. 5, 6. It is dedicated to Lady Mary, afterwards Queen to William III, who, together with the Princess, afterwards Queen Anne, and the Duke of Monmouth, performed and danced in it. The "dramatis personæ" and the names of the performers are prefixed.
The "running title" of one leaf cut into.

329 THE COUNTREY WIT. A Comedy: Acted at the Dukes Theatre.
FIRST EDITION. Small 4to. *Half morocco.*
London, Printed by T. N. for James Magnes, and Richard Bentley, 1675. £4 10s

This play contains a good deal of low humour, and was a great favourite with King Charles II. Parts, both of the plot and language, are borrowed from Molière's "Sicilien, ou l'Amour Peintre."

THE RESTORATION: CROWNE (JOHN)—*continued.*

330 HISTORY OF CHARLES THE EIGHTH OF FRANCE: or, the Invasion of Naples by the French.

FIRST EDITION. Small 4to. *Boards.*

London, 1672. £3 10s

SOUTHLAND (T.), fl. 1663.

332 LOVE A LA MODE: A Comedy. As it was lately Acted with great Applause at Middlesex-House: Written by a Person of Honour.

FIRST EDITION. Small 4to. *Old half calf.*

London, Printed by J. C. for John Daniel, at the Three Hearts in St. Pauls Church-Yard, near the West-end. 1663. £10 10s

Prefixed are Poems in praise of the Author, one being by J. Kelynge, entitled "On the Incomparable Love à La Mode," which introduces Shakespeare.

"Were Shakespeare, Fletcher, or renowned Ben
Alive, they'd yield to this more happie pen
Those lawrells that bedeckt their brows; and say,
Love à la mode's the best-accomplish'd Play." Etc.

WRIGHT (J.), fl. 1670.

333 THYESTES: A Tragedy, Translated out of Seneca. To which is Added Mock-Thyestes, in Burlesque.

12mo. *Calf.*

London, Printed by T. R. and N. T. for Allen Banks, 1674. £5 5s

In the Preface there is an interesting reference to Ben Jonson:—

"Our Modern Dramatiques present us with
greater Idaea's both of Vice and Vertue:
Yet Ben: Johnson thought a considerable
part of Seneca's Thyestes not improper
for the English Stage in his time, when
he took most of Sylla's Ghost from hence,
and so well approved of this way of Introduction,
that he served himself of it not only in his
Tragedy of Cateline, but also in his Devill's
an Ass, a Comedy, where he makes a Pug his Home
d'Intrigue."

THE RESTORATION—*continued.*

LEANERD (John), fl. 1679.

334 THE COUNTERFEITS, A Comedy, As it is Acted at the Duke's Theatre.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed for Jacob Tonson, 1679. £2 15s

The plot is taken from a Spanish novel, called the "Trepanner Trepanned." The Prologue, Epilogue, songs and some portions of the play in verse.

BANKS (John), fl. 1696.

335 CYRUS THE GREAT; or the Tragedy of Love.

FIRST EDITION. Small 4to. *New boards.*

London, 1696. £2 2s

This play was at first forbidden, but afterwards came on and met with very good success. Downes says that Smith, having a long part in it, fell ill upon the fourth day, and died. This occasioned it to be laid aside, and it was not acted afterwards.

FILMER (Edward), fl. 1707.

336 THE UNNATURAL BROTHER: A Tragedy. As it was Acted by His Majesty's Servants, at the Theatre in Little Lincolns-Inn-Fields.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed by J. Orme, for Richard Wilkin, 1697. £2 2s

The plot of this play is from the romance of Cassandra; and the scene lies at a castle about a league distant from Lyons.

THE RESTORATION—*continued.*

ANONYMOUS.

(Arranged Chronologically.)

337 AN ELEGIE, upon the Death of the most Incomparable, Mrs. Katharine Philips, the Glory of Her Sex.

Poetical Broadside. Printed in two columns and surrounded by a heavy black border.

Folio. (*London,* 1664.) £10 10s

Mrs. Katherine Philips, verse-writer, better known as "the matchless Orinda," was at the height of her popularity, seized with smallpox, dying in Fleet Street on 22 June, 1664, aged 33 years. The above is an elergy lamenting her untimely death. Two poetical epitaphs are also included.

338 THE WOMAN TURN'D BULLY. A Comedy. Acted at the Duke's Theatre.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed by J. C. for T. Dring, 1675. £3 3s

The Prologue, Epilogue and songs are in verse.

339 A CONGRATULATORY POEM on The meeting together of the Parliament, according to his Majesties Gracious Concession the 21st of this instant October.

4 pp., folio. *Half morocco, uncut.*

London, Printed for Langley Curtiss, 1680. £2 2s

"The Common-wealth may Represented be,
By a brave Frigot, sailing on the Sea;
The King the Captain is, who all commands,
Who sometimes dains to steer with his own Hands." Etc.

THE RESTORATION: ANONYMOUS—*continued.*

340 A DIALOGUE BETWEEN THE D(UCHESS) OF C(LEVELAND) AND THE D(UCHESS) OF P(ORTSMOUTH), at their meeting in Paris, with the Ghost of Jane Shore.

4 pp., folio. *Half morocco.*

London, Printed for J. Smith, N.D. (*c.* 1680). £7 10s

Extremely rare poetical satire.

Jane Shore, the wife of a London goldsmith, became the mistress of Edward IV, and greatly influenced him by her wit and beauty. Later, she is said to have become, successively, mistress of Lord Hastings and Thos. Grey, 1st Marquese of Dorset. She was accused of sorcery by Richard III, imprisoned and made to do penance. She died in 1527.

Jane Shore is introduced into Shakespeare's Tragedy of "Richard III." Clarence and Gloucester discuss the power exercised over the King by her beauty and "passing pleasing tongue"; Gloucester sends a mocking message to Hastings, to "give Mistress S. one gentle kiss the more"; Gloucester declares that the Queen is in league with the "harlot, strumpt Shore," and that Hastings is the latter's protector; etc.

Both the Duchess of Cleveland and the Duchess of Portsmouth were mistresses of Charles II.

Quoting from the above piece:—

"*P*—O Heav'ns what have we here!
My Joynts do tremble and my soul doth fear.
(The Ghost of Jane Shore to them)
Ghost—Perhaps you know me not, yet take a view,
See what I am, I was once such as you
I was a whore a Royal Mistress too.
I was a woman of Egregious fame
And like you two I gloried in my shame
Edward my Lord was, and Jane Shore my name." Etc.

341 THE CONVERT SCOT, and Apostate English.

8 pp., folio. *Unbound, uncut.*

(*London, Printed for A. B.,* 1681.) £1 5s

THE RESTORATION: ANONYMOUS—*continued.*

342 FAUX'S GHOST: or, Advice to Papists. Novemb. 5, 1680.

4 pp., folio. *Unbound, uncut.*

(*London, Printed for Mr. Benskin, in Green's Rents, neer Fleet-Bridge.*) (*C.* 1680.) £2 10s

A poem relating to the attempt of Guy Faux and others to blow up the King and Parliament.

Mentioning Shakespeare's character of Hecate from his Tragedy of "Macbeth":—

"Our brave Bold Heroine hath Engross'd all Fame;
She who like Hecate, dire Mischief loves,
And, though o're-power'd, Undaunted on still moves." Etc.

343 THE GHOSTS OF EDWARD FITS HARRIS AND OLIVER PLUNKET, who was lately Executed at Tyburn for High-Treason, with their Sentiments about the Times.

With curious woodcut of the two ghosts, at foot of title.

4 pp. *Half morocco, uncut.*

London, Printed for Richard Knowles, 1681. £3 10s

Both Edward Fitzharris and Oliver Plunket, the Roman Catholic archbishop of Armagh and titular primate of Ireland, were tried and executed in 1681, for supposed High-treason and plottings against the King and State.

The above imaginary conversation is written in verse.

344 A PANEGYRICK ON THE AUTHOR OF "ABSALOM AND ACHITOPHEL," occasioned by his former writing of an "Elegy in praise of Oliver Cromwel," lately Reprinted.

FIRST EDITION. 2 pp., folio. *Uncut. Contained in buckram case.*

[Colophon] *London, Printed for Charles Leigh,* 1681.

£16 16s

An extremely rare piece, published in the same year as the first part of "Absalom and Achitophel."

THE RESTORATION: ANONYMOUS—*continued.*

345 TOWSER THE SECOND A BULL-DOG. Or a short Reply to Absalom and Achitophel.

FIRST EDITION. 2 pp., folio. *Contained in buckram case.*
(*London, Printed for T. J.*, 1681.) £30

An extremely rare piece published in the same year as the first part of Dryden's "Absalom and Achitophel."

346 THE HYPOCRITICAL CHRISTIAN: or the Conventicling Citizen Displayed. Shewing the Refractory temper of the Whiggish Party of the Town, in opposition to the Established Religion, and their Disaffection to Monarchy.

4 pp., folio. *Unbound, uncut.*
(*London, Printed by George Croom*, 1682.) £1 10s

UNCUT COPY.

347 FERGUSON'S REMONSTRANCE TO THE COUNCIL OF SIX, upon the First Discovery of the late Horrid Conspiracy. A Satyr.

FIRST EDITION. 18 pp., folio. *Half morocco, uncut.*
London, Printed for Charles Corbet at the Oxford-Arms in Warwick-Lane, 1684. £4 10s

Robert Ferguson, surnamed the "Plotter," was the leading mind in numerous plots directed against Charles II, including the "Rye House" plot, Monmouth insurrection, etc.

And the end of the above poem, are included two songs, both with engraved music: "The Loyal Health: occasion'd by His Majesties most Happy Deliverance from the late Horrid Phanatical Conspiracy, by the Fire at Newmarket," and "Loyalty Triumphant: or, Phanaticism Display'd."

348 TRIBE OF ISSACHAR (The): Or, the Ass Couchant. A Poem.

With woodcut frontispiece, having verse beneath
Small 4to. *Unbound.*
London, Printed in the Year 1691. £1 10s

A political satire.

AUGUSTAN POETRY

1700-1726.

The death of Dryden in 1700 *and the appearance of Thomson's "Winter" in* 1726 *make the best boundary-marks for the so-called Augustan age of English literature, which is likewise styled the age of Queen Anne, although it really includes also the reign of George I.*

The name "Augustan" is derived from that of Augustus, first Roman Emperor. Horace, Virgil, Ovid, Propertius, Tibullus, and Livy were the glory of his "Augustan Age," as Pope, Prior, Gay, Addison, Defoe, and Swift were the literary geniuses of the Age of Queen Anne.

In poetry the Augustan Age consummated the effort after orderliness and correctness which followed as a natural reaction upon the licentious degeneracy of Elizabethan vigour. Of that consummation Pope was of course the grand agent, and his influence is seen in all the minor poets, from Gay and Parnell down to Fenton and Broome.

DEFOE (Daniel), 1659-1731.

Considered as a poet, Defoe is not so eminent, as he was in prose or in a political light, yet his poetry is not without considerable merit.

---

349 JURE DIVINO: a Satyr. In Twelve Books.
With engraved portrait. 8vo. *Original calf.*
London, Printed in the Year 1706. 18s
A spurious edition, published in the same year as the First.

350 MORE REFORMATION. A Satyr upon himself. By the Author of The True Born English-Man.
FIRST EDITION. Small 4to.
Printed in the Year 1703. £3 3s



Engraved title-page from the
FIRST EDITION OF GEORGE WITHER'S EMBLEMS. 1635.
See Item No. 144.

THE GREAT ASSISES

Holden in *PARNASSUS*

BY

APOLLO

AND

HIS ASSESSOVRS:

At which Seſſions are Arraigned

Mercurius Britanicus.
Mercurius Aulicus.
Mercurius Civicus.
The Scout.
The writer of Diurnalls.
The Intelligencer.
The writer of Occurrences.
The writer of Paſſages.
The Poſt.
The Spye.
The writer of weekly Accounts.
The Scottiſh Dove, &c.

LONDON,
Printed by *Richard Cotes*, for *Edward Husbands*, and are to be ſold at his Shop in the *Middle Temple*, 1645.

Title-page from
GEORGE WITHER'S GREAT ASSISES. Shakespeare appears as one of the Jury.
See Item No. 145.

AUGUSTAN POETRY—*continued.*

GARTH (Sir Samuel), 1661-1719.

" Garth is mainly interesting at the present day because he was the first writer who took the couplet, as Dryden had fashioned it, from Dryden's hands, and displayed it in the form it maintained throughout the eighteenth century."—Geo. Saintsbury.

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351 CLAREMONT. Address'd to the Right Honourable the Earl of Clare.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for J. Tonson, at Shakespeare's-Head over-against Catherine-street in the Strand, 1715. £4 4s

352 THE DISPENSARY; a Poem.

FIRST EDITION. Small 4to. *Calf.*

London, Printed by John Nutt, 1699. £12 12s

In 1697, Garth brought forward a scheme for establishing a dispensary where poor people could obtain advice and prescriptions from the best physicians. While a large majority of the fellows of the College of Physicians supported his scheme, a minority allied themselves with the apothecaries of the city, who tried to defeat the plan, chiefly by charging exhorbitant prices for the drugs prescribed. The above poem, a record of the first attempt to establish those out-patient rooms now universal in the large towns of England, ridicules the apothecaries and their allies among the fellows. It describes a mock Homeric battle between the physicians and the apothecaries, Harvey being finally summoned from the Elysian fields to prescribe a reform.

Bound with this work are Robert Wild's "Iter Boreale. Attempting something upon the Successful and Matchless March of the Lord General George Monck, from Scotland to London," London, 1660; Defoe's "Faction Displayed. A Poem." London, 1704; and Thomas Hou's "Two Essays. The former Ovid, De Arte Amandi, or, The Art of Love; the later Hero and Leander of Musaeus. From the Greek," London, 1682.

MONTAGU (Charles, Earl of Halifax), 1661-1715.

353 POETICAL WORKS. With his Lordship's Life, including the History of his Times.

With engraved portrait by Vander Gucht.

The Second Edition. 8vo. *Fine copy in original calf.*

London, Printed for E. Curll, 1716. £1 5s

AUGUSTAN POETRY—*continued.*

WESLEY (Samuel), 1662-1735.

"He was a writer of no inconsiderable merit."

---

354 ELEGIES UPON THE QUEEN (MARY) AND ARCHBISHOP.
FIRST EDITION. Folio. *Boards.*
London, 1695. £1 10s

355 AN EPISTLE TO A FRIEND CONCERNING POETRY.
FIRST EDITION. Folio. *Half morocco.*
London, Printed for Charles Harper, at the Flower de Luce in Fleetstreet, 1700. £2 10s
With repeated references to Dryden and his poetry.
Imprint on title rubbed.

KING (William), 1663-1712.

356 THE ART OF COOKERY. In imitation of Horace's Art of Poetry, with some letters to Dr. Lister and others.
8vo. *Original calf. London, Circa* 1730. 10s 6d

PRIOR (Matthew), 1664-1721.

"Prior's poetry," says Thackeray, "seems to me to be amongst the easiest, the richest, the most charmingly humorous of English lyrical poems." His verses are full of wit, grace, neatness, and finish; he survives mainly by his purely playful efforts, his lyrics, and his epigrams, not a few of which are unsurpassable."

UNCUT COPY.

357 CARMEN SAECULARE, for the Year 1700.
FIRST EDITION. Folio. *Half morocco, uncut.*
London, Printed for Jacob Tonson, at Grays-Inn-Gate in Grays-Inn-Lane, 1700. £8 8s
Lacking the half-title, but containing the list of books printed by Tonson.

AUGUSTAN POETRY: PRIOR (MATTHEW)—*continued.*

358 THE DOVE. A Poem.

FIRST EDITION. Folio. *Unbound. Enclosed in buckram case.*

London, Printed for J. Roberts, 1717. £25

With the half-title.

UNCUT COPY.

359 EARL ROBERT'S MICE. A Poem in Imitation of Chaucer, &c. By M——w P——r, Esq.

FIRST, BUT UNAUTHORISED, EDITION. 6 pp., folio. *Half morocco, uncut.*

London, Printed for A. Baldwin, near the Oxford-Arms in Warwick-Lane, MDCCXII.

(SEE ILLUSTRATION, PLATE NO. XXXIII.) £21

The First Authorised Edition was published later in the same year. In the main the Texts of the two Editions are identical. There are, however, numerous verbal differences. Throughout the Authorised Edition numerous words are spelt in an archaic fashion, while in the Unauthorised Edition they appear in the ordinary manner.

In the Unauthorised Edition one line appears to be omitted altogether, and in the above copy it has been added by a contemporary hand, reading:

"On Mouse or any Beast alive."

360 AN ENGLISH BALLAD, in answer to Dr. Depreaux's Pindarique Ode on the Taking of Namure.

FIRST EDITION. Folio. *In buckram case.*

London, 1695. £15 15s

"An admirable ballad paraphrase of Boileau's pompous 'Ode sur la Prise de Namur,' which stronghold, it will be remembered, had fallen to the French in 1692, only to be retaken by the English three years later. This 'jeu d'esprit' was published anonymously in September, 1695." (D.N.B.).

AUGUSTAN POETRY: PRIOR (MATTHEW)—*continued.*

361 AN EPISTLE FROM THE ELECTOR OF BAVARIA TO THE FRENCH KING: after the Battel of Ramillies.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for Jacob Tonson, within Grays-Inn Gate next Gray's-Inn Lane, 1706. £10 10s

With the half-title. Containing besides the "Epistle," a long dedicatory Epistle to William Cowper, Keeper of the Great Seal, and a poem "To the Duke of Marlborough."

UNCUT COPY.

362 A LETTER TO MONSIEUR BOILEAU DEPREAUX; Occasion'd by the Victory at Blenheim.

FIRST EDITION. Folio. *Half morocco, fore and bottom edges uncut.*

London, Printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane, 1704. £9 9s

363 AN ODE, Humbly Inscrib'd to the Queen. On the Late Glorious Success of Her Majesty's Arms.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane, 1706. £3 10s

Lacking the half-title.
Occasioned by the victories of Blenheim and Ramilly.

364 AN ODE TO THE SUN, for the New-Year.

(Second Edition.) Folio. *Half morocco.*

London, Printed for Jacob Tonson, within Grays-Inn Gate and next Gray's-Inn Lane, 1707. £3 3s

Published without half-title. This edition bears Prior's revised text. The first edition published in 1694, was issued without title-page proper.

AUGUSTAN POETRY: PRIOR (MATTHEW)—*continued.*

365 POEMS ON SEVERAL OCCASIONS.

With elaborate frontispiece engraved by B. Baron, and vignettes.

FIRST COLLECTED EDITION. Folio. *Original calf (rebacked).*

London, Printed for Jacob Tonson, 1718. £3 3s

366 WHEN THE CAT'S AWAY, THE MICE MAY PLAY. A Fable, Humbly inscrib'd to Dr. Sw——t.

FIRST EDITION. 4 pp., folio. *Buckram case.*

[Colophon] *London, Printed for A. Baldwin, in Warwick-lane* (1712). £6 10s

A satire on Queen Anne and the Duke of Marlborough.
Several small holes repaired.

GRANVILLE (George, Lord Lansdowne), 1667-1735.

367 HEROICK LOVE: A Tragedy. As it is Acted at the Theatre in Little Lincolns-Inn-Fields.

FIRST EDITION. Small 4to. *Half morocco.*

London, Printed for F. Saunders, 1698. £4 4s

Prefixed is a poem by Dryden entitled "To Mr. Granville, on his Excellent Tragedy, call'd Heroick Love." The Prologue is by Henry St. Johns and the Epilogue by Bevill Higgons.

The play met with great success. The plot is taken from the separation of Achilles and Briseis in the first book of the "Iliad," and the scene lies in the Grecian fleet and camp before Troy. The conclusion of this play was altered after the first representation, his lordship's reasons for which may be seen in his preface.

AUGUSTAN POETRY: GRANVILLE (GEORGE, LORD LANSDOWNE)—*continued.*

368 THE GENUINE WORKS IN VERSE AND PROSE.

With vignette illustrations by Vander Gucht.

THICK PAPER COPY. 4to. *Old calf.*

London, Printed for J. Tonson and L. Gilliver, 1732. £3 3s

This includes:—

Epilogue to the Jew of Venice. 2 pp.
(ending with)
"'Tis Shakespeare's Play, and if these Scenes miscarry,
Let Gormon take the Stage—or Lady Mary."
Epilogue to the British Enchanters, in which Hamlet is mentioned.
In the Poem "The Progress of Beauty," references are made to Cleopatra, Julius Caesar, Antony, Rosamond, King Henry, etc.

SWIFT (Jonathan), 1667-1745.

"As a poet, Swift's post is pre-eminent in the sort of poetry which he cultivated. He never attempted any species of composition, in which either the sublime or the pathetic were required of him. But in every department of poetry where wit is necessary, he displayed, as the subject chanced to require, either the blasting lightning of satire, or the lambent and meteor-like coruscations of frolicsome humour."—Sir Walter Scott.

368A MISCELLANIES in Prose and Verse.

FIRST EDITION. Large Paper Copy.

8vo. *Original calf (rebacked).*

London, Printed for John Morphew, near Stationers Hall, 1711. £10 10s

369 MISCELLANIES in Prose and Verse.

FIRST EDITION. 8vo. *Original calf.*

London, 1711. £4 4s

Predictions for 1708—Baucis and Philemon—Various Thoughts—Apollo Outwitted—Vindication of Isaac Bickerstaff—Elegy on Death of Patrige—etc.

AUGUSTAN POETRY: SWIFT (JONATHAN)—*continued.*

370 A Serious Poem upon William Wood, Brasier, Tinker, Hard-Ware-Man, Coiner, Counterfeiter, Founder and Esquire.

First Edition. 2 pp., folio. *Contained in buckram case.*

Dublin, Printed by John Harding in Molesworth's Court (*c.* 1725). £55

In 1722 Wood had been granted by the King the sole privilege and license for fourteen years to coin halfpence and farthings to be uttered and disposed of in Ireland and not elsewhere.

Though the workmanship was good, the quality of the coin was poor, and the measure involved a tax upon the country of between six and seven thousand pounds a year. The circumstances under which the patent had been granted were held by a section of popular opinion in Dublin to be dishonouring to the nation, and a great clamour was raised, championed by Swift in "The Drapier's Letters" and other pamphlets, of which the above is a very good and rare example.

"When Foes are o'ercome, we preserve them from slaughter.
To be Hewers of WOOD and Drawers of Water,
Now, although to Draw water is not very good,
Yet we all should Rejoyce to be Hewers of Wood.
I own it hath often provok'd me to Mutter,
That, a Rogue so Obscure should make such a clutter,
But antient Philosophers wisely Remark.
That old rotten WOOD will shine in the Dark.
The Heathens, we Read, had Gods made of WOOD,
Who could do them no Harm, if they did them no good:
But this Idol WOOD may do us great Evil,
Their Gods were of WOOD, but our WOOD is the DEVIL.
To cut down fine WOOD is a very bad thing,
And yet we all know, much Gold it will bring,
Then if cutting down WOOD brings Money good Store,
Our Money to keep, let us cut down ONE more." Etc., etc.

371 Travels into several Remote Nations of the World. In Four Parts. By Lemuel Gulliver.

With engraved portrait and plates.

The Second Edition. 2 vols., 8vo. *Original calf* (*rebacked*).

London, Printed for Benj. Motte, 1727. £16 16s

The second edition, in which appears for the first time the 24 pp of preliminary verses ascribed to Gay, Arbuthnot and Pope.

AUGUSTAN POETRY—*continued.*

CONGREVE (William), 1670-1730.

The greatest master of the English comedy of repartee.

"Where Congreve excels all his English rivals is in his literary force, and a succinctness of style peculiar to him. He had correct judgment, a correct ear, readiness of illustration within a narrow range, in snapshots of the obvious at the obvious, and copious language."—Geo. Meredith.

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372 THE BIRTH OF THE MUSE, a Poem to the Right Honourable Charles Montague, Chancellour of the Exchequer, etc.

FIRST EDITION. Folio. *Half morocco.*

London, 1698. £4 10s

373 THE MOURNING MUSE OF ALEXIS, a Pastoral, lamenting the Death of our late Gracious Queen Mary of ever Blessed Memory.

FIRST EDITION. 10 pp., small folio. *Half morocco.*

London, 1695. £6 10s

374 A PINDARIQUE ODE, Humbly Offer'd to the Queen, on the Victorious Progress of Her Majesty's Arms, under the Conduct of the Duke of Marlborough. To which is prefix'd, a Discourse on the Pindarique Ode.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane, 1706. £6 10s

AUGUSTAN POETRY: CONGREVE (WILLIAM)—*continued.*

375 THE TEARS OF AMARYLLIS FOR AMYNTAS. A Pastoral Lamenting the Death of the late Lord Marquiss of Blanford. Inscrib'd to the Right Honourable the Lord Godolphin, Lord High-Treasurer of England.

Title within black border.

FIRST EDITION. Folio. *Half morocco (some edges uncut).*

London, Printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane, 1703. £5 5s

376 COMPLETE WORKS.

4 vols., 4to. *Original half buckram, uncut.*

London, Nonesuch Press, 1923. £12 12s

ADDISON (Joseph), 1672-1719.

As a light essayist, Joseph Addison has no equal in English literature. As a poet and dramatist, he enjoyed considerable success. His poetry shows facility and poetic sensibility, stopping short of poetic genius.

---

377 THE CAMPAIGN. A Poem, to his Grace the Duke of Marlborough.

FIRST EDITION. Folio. *Half morocco gilt, g. e.*

London, 1705. £12 12s

"The success of his poem, the "Campaign,' was rewarded by promotion to an under-secretaryship of state. Godolphin, according to Tickell, saw the poem when finished "as far as the applauded simile of the angel," and gave the commissionership in consequence. The anecdote has been coloured by the desire to represent Addison as a poor author raised from a garret to fortune by discerning patronage. Godolphin cared more for horse-racing than poetry, and was much less likely to reward the author of a set of verses than to gratify an important politician by advancing an adherent. In any case, the poem and the simile achieved a great success."—(D.N.B.)

AUGUSTAN POETRY: ADDISON (JOSEPH)—*continued.*

378 THE CAMPAIGN.
The Third Edition. Folio. *Half morocco.*
London, Printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane, 1705. £1 10s

379 TO HER ROYAL HIGHNESS THE PRINCESS OF WALES, with the Tragedy of Cato. Nov., 1714. To Sir Godfrey Kneller, on his Picture of the King. (In Verse.)
The Second Edition. 10 pp., folio. *Uncut, sewn as issued.*
London, Printed for J. Tonson, 1716. £1 1s

380 WORKS.
With engraved portrait of Addison by Geo. Vertue after G. Kneller.
4 vols., 4to. *Fine copy in original calf (rebacked).*
London, Printed for Jacob Tonson, 1721. £6 6s

381 WORKS.
With portrait by G. Kneller.
4 vols., 4to. *Original calf gilt.*
Birmingham, Printed by John Baskerville, for J. and R. Tonson, 1761. £16 16s

SMITH (Edmund), 1672-1710.

382 A POEM ON THE DEATH OF MR. JOHN PHILIPS, Author of the Splendid Shilling, Blenheim and Cyder.
FIRST EDITION. Folio. *Half morocco.*
London, Printed for Bernard Lintott at the Cross-Keys between the two Temple Gates in Fleet-street, N.D. (1708). £3 10s

John Philips was Smith's friend at Oxford. Dr. Johnson places the above elegy "among the best elegies which our language can show; an elegant mixture of fondness and admiration of dignity and softness."

AUGUSTAN POETRY—*continued.*

SHIPPEN (William), 1673-1743.

383 FACTION DISPLAY'D. A Poem. From a Correct Copy.
FIRST EDITION. Small 4to. *Unbound.*
London, Printed in the Year 1704. £1 5s

A satire in verse.
On the Whigs, in which the Whig lords are portrayed under the names of the leaders in the Cataline conspiracy.

384 MODERATION DISPLAY'D. A Poem.
FIRST EDITION. Small 4to. *Unbound.*
London, Printed in the Year 1704. £1 5s

ROWE (Nicholas), 1674-1718.

"Thy reliques, Rowe, to this sad shrine we trust,
And near thy Shakespeare place thy honour'd bust.
Oh! next him skilled to draw the tender tear,
For never heart felt passion more sincere."
—Epitaph.

---

385 PHARSALIA; Translated into English Verse, by Nicolas Rowe.
FIRST EDITION OF ROWE'S VERSION.
2 vols., small 8vo. *Original calf.*
London, Printed for T. Johnson, 1720. £3 3s

This version of "Lucan" is one of the greatest productions of English poetry; for there is perhaps none that so completely exhibits the genius and spirit of the original."—Dr. Johnson.

386 PHARSALIA. Translated into English Verse by Nicholas Rowe.
With engraved frontispiece and map of Europe.
2 vols., small 8vo. *Original calf.*
London, Printed for J. Tonson, 1722. £1 1s

AUGUSTAN POETRY: ROWE (NICHOLAS)—*continued.*

387 A Poem upon the Late Glorious Successes of Her Majesty's Arms, &c. Humbly inscrib'd to the Right Honourable the Earl of Godolphin, Lord High-Treasurer of England.

First Edition. Folio. *Half morocco.*

London, Printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane, 1707. £5 5s

With the half-title.

388 The Tragedy of Jane Shore: Written in Imitation of Shakespear's Style.

First Edition. Small 4to. *Half calf.*

London, Printed for Bernard Lintott, N.D. (1713). £4 4s

In this little Play there is a Prologue spoken by Mr. Wilks and an Epilogue spoken by Mrs. Oldfield. In the Prologue the following Shakespearean reference occurs:—

"In such an Age, Immortal Shakespear wrote,
By no quaint rules, nor hampering Criticks raught;
With rough, majestick Force he mov'd the Heart,
And Strength, and Nature, made amends for Art.
Our humble Author does his Steps pursue,
He owns he had the mighty Bard in view." Etc.

Jane Shore, the wife of a London goldsmith; became mistress of King Edward IV, and greatly influenced him by her wit and beauty. She was finally accused of sorcery by Richard III, imprisoned, and made to do penance. She is continually referred to in Shakespeare's tragedy of "Richard III."

389 Ulysses: A Tragedy, as it is Acted at the Queen's Theatre in the Haymarket.

First Edition. Small 4to. *Half calf.*

London, 1706. £2 15s

390 Works. Consisting of his Plays and Poems.

With engraved portrait.

2 vols., small 8vo. *Original calf.*

London, Printed for J. and R. Tonson, etc., 1756. £2 10s

AUGUSTAN POETRY—*continued.*

WATTS (Isaac), 1674-1748.

391 "PHILANTHROPY. AN ODE." Autograph Manuscript. Comprising 149 lines on 1¼ pp., folio. £7 10s

"I sing the Wonders of Almighty Love,
Nor now would ask, or have an Angels' Tongue,
For they remov'd from us and sin above,
Can never know the subject of our Song.
They stationary Spirits are,
And of the Highest's Presence share,
But having ne'er been banished thence
Know nor the loss, nor gain of Innocence,
And as they ne'er transgress'd, but better be
Can neither know, nor sing this truth so well as we." Etc., etc.

PHILIPS (Ambrose), 1675?-1749.

"An elegant versifier, and Goldsmith has eulogised the opening of his "Epistle to the Earl of Dorset" as "incomparably fine." A fragment of Sappho, translated by Philips, is a poetical gem so brilliant, that it is thought Addison must have assisted in its composition."—Robt. Chambers.

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392 AN EPISTLE TO THE RIGHT HONOURABLE CHARLES LORD HALIFAX, one of the Lords Justices appointed by His Majesty.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for J. Tonson, at Shakespear's Head, over-against Catherine-street in the Strand, 1714. £3 3s

With the half-title.

393 HUMFREY, DUKE OF GLOUCESTER. A Tragedy. As it is Acted at the Theatre-Royal in Drury-Lane by His Majesty's Servants.

FIRST EDITION. 8vo. *Half morocco.*

London, Printed, And Sold by J. Roberts, 1723. £3 3s

Illustrative of Shakespeare's "King Henry VI."
"They, who have read Shakespeare's Second Part of Henry VI. may, probably,

(Continued over)

AUGUSTAN POETRY: PHILIPS (AMBROSE): HUMFREY, DUKE OF GLOUCESTER —*continued.*

recollect most of the Passages, I have borrowed from Him, either Word for Word, or with some small Alteration. Nevertheless, that I may not be thought unwilling to Acknowledge my Obligation to so great a Poet; I desire my Readers will place to his Account, One or Two Hints, and One intire Line, in the 24th Page, where Eleanor's Penance is related: Four Lines, in the 38th Page, where Beaufort speaks of Gloucester's Popularity: Three Parts in Four of the Description of the Duke's dead Body, in Page 71: And about Seventeen Lines in the last Scene; some of which are so very beautifull, that it may be questioned, whether there be any Passages, in Shakespear, that deserve greater Commendation."—To the Reader.

SOMERVILLE (William), 1675-1742.

"He is strictly and almost solely a descriptive poet; and his talent lies in delineating actual scenes with fidelity and spirit, adorning them with the beauties of diction, but leaving them to act upon the imagination of their own force, without aid from the creations of fancy."—John Aikin.

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394 FIELD-SPORTS. A Poem. Humbly Address'd To His Royal Highness the Prince.

FIRST EDITION. 20 pp., folio. *Unbound.*

London, Printed by J. Stagg, 1742. £5 5s

Treating of Hawking, Angling, Stag-hunting, etc. May be considered as a supplement to "The Chase," Somerville's most important work.

395 HOBBINOL; or, the Rural Games. A Burlesque Poem, in Blank Verse.

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396 OCCASIONAL POEMS, TRANSLATIONS, FABLES, TALES, &c.

FIRST EDITION. 8vo. *Original calf.*

London, Printed for Bernard Lintot, 1727. £6 6s

AUGUSTAN POETRY—*continued.*

PHILIPS (John), 1676-1708.

"His poems, written in revolt against the heroic couplet, between the death of Dryden and the appearance of Pope, occupy an important position in the history of English literature."—G. A. Aitkin.

397 BLEINHEIM, a Poem, Inscrib'd to the Right Honourable Robert Harley, Esq.
The Third Edition. Folio. *Half morocco.*
London, Printed for Tho. Bennet, at the Half-Moon in St. Paul's Church-yard, 1705. £1 10s

398 CYDER. A Poem. In Two Books.
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FIRST EDITION. *Frontispiece by Van der Gucht, showing cultivation of pear and apple trees.*
8vo. *Original calf, rebacked.*
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8vo. *Original calf.*
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SAY (Samuel), 1676-1743.

400 POEMS ON SEVERAL OCCASIONS: and Two Critical Essays, viz., The First, On the Harmony, Variety, and Power of Numbers, whether in Prose or Verse. The Second, On the Numbers of Paradise Lost.
4to. *Boards.*
London, Printed by John Hughs, 1745. £1 5s
The Miltonian section occupies half the book, pp. 95-174, and has a sub-title: —"An essay on the harmony, variety, and power of numbers, whether in prose or verse; Preparatory to a second essay on the numbers of Paradise Lost."

AUGUSTAN POETRY—*continued.*

HUGHES (John), 1677-1720.

401 THE HOUSE OF NASSAU. A Pindarick Ode.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for D. Brown at the Black Swan and Bible without Temple-bar, and A. Bell at the Cross-keys and Bible in Cornhil, MDCCII. £3 3s

WINSTANLEY (John), 1678?-1750.

402 POEMS WRITTEN BY JOHN WINSTANLEY. Interspers'd with many others, by Several Ingenious Hands.

With fine mezzotint portrait of Dr. Winstanley by Brooks.

FIRST EDITION. 8vo. *Original calf (joints worn).*

Dublin, Printed by S. Powell, for the Author, 1742. £2 2s

Winstanley's poems are often amusing and clever. Among his subscribers were Swift, the Earl of Roscommon, Pope, and Colley Cibber.

The above collection contains a poem on Swift, "On St. Andrew's Day and the Dean's Birth-Day"; one of Shakespearian interest, "The Taming of the Shrew, a Tale"; others on Tobacco and Freemasonry, etc.

PARNELL (Thomas), 1679-1718.

"The compass of Parnell's poetry is not extensive, but its tone is peculiarly delightful: not from mere correctness of expression, to which some critics have stinted its praises, but from the graceful and reserved sensibility that accompanied his polished phraseology."—Thos. Campbell.

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403 POEMS ON SEVERAL OCCASIONS.

FIRST EDITION. 8vo. *Full calf gilt, g. e.*

London, Printed for B. Lintot, 1722. £4 10s

This has a Dedication in verse by Alexander Pope to the Earl of Oxford and Earl Mortimer. 3½ pages.

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Of Italian Madrigalls Engliſhed,

not to the ſenſe of the originall dittie,
but after the affection of the
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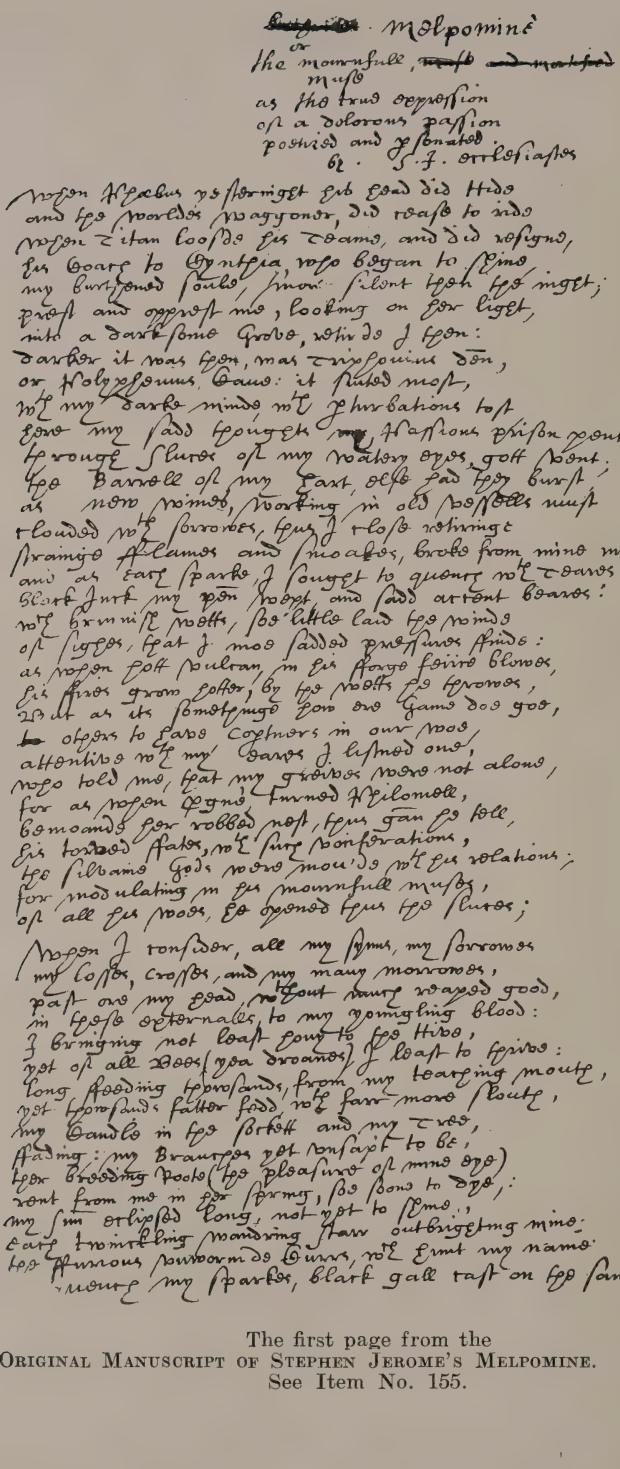
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Byrds, compoſed after the
Italian vaine, at the requeſt
of the ſayd Thomas
Watſon.

¶ Imprinted at London by Tho-
mas Eſte, the aſſigné of William Byrd,
& are to be ſold at the houſe of the ſayd T. Eſte,
being in Alderſgate ſtreet, at the ſigne
of the black Horſe. 1590.

Cum Priuilegio Regiæ Maieſtatis.

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See Item No. 154.



Melpomine
or
the mournfull, ~~Muse~~ ~~and Matched~~
Muse
as the true expression
of a dolorous passion
posted and ~~Sonated~~
by . S.J. Orthosiastes

When Phebus ye shortnight yeb good did hide
and ye worlds wagyoner, did reast to ride
when Titan looseb his teams, and did resigne,
his coarse to Cynthia, who began to shine
my burthened soule, now silent tyen ye night;
prest and oppresst me, looking on her light,
into a darksome Grove, wherin I yen:
darker it was yen, was Erebus den,
or Polyphemus Caue: it fitted most,
wt my darke minde wt perturbations tost
Eare my sadd thought ~~my~~ passions prison rent
through flures of my watery eyes, gott vent.
ye Barrell of my Eart, else sad they burst,
as now winds, working in old possells must
clouded wt sorrowes, hers I close retiring
Stramige Phlames and meteors, broke from mine inward spring;
and as Eart sparks I sought to quench wt teares,
Black Inck my pen wrought and sadd attent bears:
wt trembl'd motts, so little laid ye winds
of rigor, that I more saddes pressures finde:
as when Jott Pulcan in his forge fowle blowes,
his fires grow hotter, by ye motts he throwes,
But as its sometymes yen we Game doe goe,
to others to Eare Corners in our woe,
attentive wt my Eares I listned one,
who told me, that my groues were not alone,
for as when Pegus turned Philomell,
bemoaned her robbed nest, hers Fan to tell,
his tortured state, wt sure consternations,
ye Silvane Gods were moued wt his relations;
for modulating in his mournfull muse,
of all his woes, to yonder hers ye flures;

When I consider, all my sins, my sorrowes
my losse, crosses, and my many morrowes,
past ore my head, wthout Eaure wayed good,
in those externales, to my vomiting blood:
I bringing not Eoast yough to his hire,
yet of all woes, yea dreames, I Eoast to spire:
long flooding thowsands, from my tearing mouth,
yet thowsands Eatter fedd wt Eare more drouth,
my Candle in ye socket and my tree,
fading: my Braueries yet unsaiet to be,
Eer Brooding Pooke (ye pleasure of mine eye)
went from me in Eer swarme, so soone to dye,
my sun eclipsed long, not yet to shine,
Eare twinkling wandring stars outbrighten mine:
ye Rumous pursuants Curse, wt Eunt my name:
mourne my sparke, Black gall cast on ye same,

The first page from the
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(Continued over)

AUGUSTAN POETRY: CHALKHILL (JOHN): THEALMA AND CLEARCHUS—*continued.*

and obliging in his behaviour, a gentleman, a scholar, very innocent and prudent; and indeed his whole life was useful, quiet, and virtuous.' In the 'Compleat Angler,' published thirty years before, there occur two songs—'O, the sweet contentment,' and 'O, the gallant fisher's life'—signed 'Io Chalkhill.' So meagre were the facts known of the author of 'Thelma and Clearchus' until a comparatively recent period that the Rev. Samuel W. Singer, in the introduction to a reprint of the poem issued from the Chiswick Press in 1820, advanced from the theory, afterwards adopted by a writer in the 'Retrospective Review,' that Walton was its author as well as its editor, and that Chalkhill was altogether 'a fictitious personage.' But Mr. F. Somner Merryweather, in two letters in the 'Gentleman's Magazine' for 1860, has shown from the Middlesex county records that towards the close of Queen Elizabeth' reign Ivon or Ion Chalkhill, Gent., was one of the coroners for that county, and that he subscribed his name 'Ion' and sometimes 'Io Chalkhill,' just as it is subscribed to the songs in Walton's 'Angler.' It is conjectured, therefore, that the coroner may have been identical wih the poet. Moreover it is worthy of note that Walton married Ann Ken, a sister of Bishop Ken and daughter of Thomas Ken, an attorney, by his first wife. This Thomas Ken married a second wife, Martha Chalkhill, the second daughter of John Chalkhill, of Kingsbury, in Middlesex, and of Martha, his wife, daughter of Thomas Brown, great-aunt to John Brown, who was clerk of the parliament." D.N.B.

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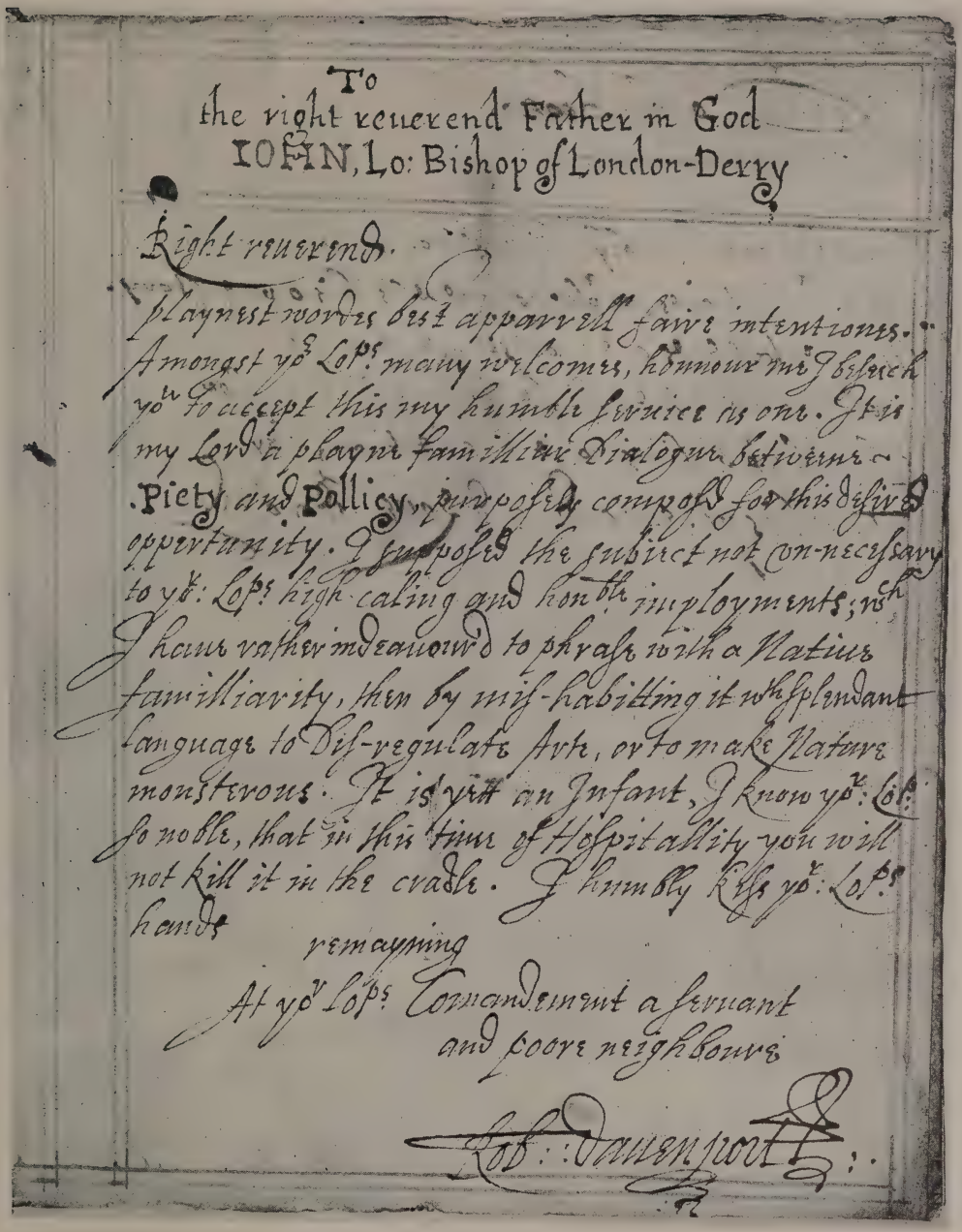
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IOHN, Lo: Bishop of London-Derry

Right reuerend.

playnest words best apparrell faire intentions.
Amongst yo Lops many welcomes, honour me I beseech
yu to accept this my humble seruice as one. It is
my Lord a playne familiar Dialogue betweene
Piety and Pollicy, purposely compos'd for this deliu
opportunity. I supposed the subiect not con-necessary
to yt: Lops high calling and honble employments; wch
I haue rather indeauoured to phrase with a Natiue
familliarity, then by mis-habilling it wh splendant
language to Dis-regulate Arte, or to make Nature
monstrous. It is yrt an Infant, I know yr: Lo:
so noble, that in this time of Hospitallity you will
not kill it in the cradle. I humbly kiss yo: Lops
hands

remayning
At yr Lops Comandement a seruant
and poore neighbour

Rob: Davenport

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Made and newly published
by
George Kirbye.



LONDON
Printed by Thomas Este
dwelling in alderſgate
ſtreet.
1597.

SEE ITEM NO. 161.

AUGUSTAN POETRY—*continued.*

DYKE (Ann), fl. 1702.

451 THE FEMALE MUSE. A Poem on the Coronation of Her Sacred Majesty Queen Ann.

FIRST EDITION. 12 pp., folio. *Half morocco.*

London, Printed, and are to be Sold by J. Nutt in Stationers-Court, near Stationers-Hall, 1702. £3 10s

ANONYMOUS.

(Arranged Chronologically.)

452 CALEDONIA; or, the Pedlar turn'd Merchant. A Tragi-Comedy, as it was Acted by His Majesty's Subjects of Scotland, in the King of Spain's Province of Darien.

Small 4to. *morocco, uncut, t. e. g., by Riviere.*

London, 1700. £12 12s

Sabin 9919.

"A satirical poem, almost unknown to American bibliographers. Part of the title is given in the "Biographia Dramatica," where it is supposed to be a dramatic piece! In reality, it consists of 127 four-line stanzas. It is a humorous, though somewhat course, satire, in Ned Ward's style, on the Scots settlement at Darien, and Wm. Patterson, its projector. It was burnt at Edinburgh by order of the Parliament."

453 THE COURT OF KENSINGTON: A Poem on the Most Celebrated Beauties there.

12 pp., folio. *Boards.*

London, Printed, and are to be sold by the Booksellers of London and Westminster, 1700. £1 5s

454 F. (J.) CARMEN PASTORALE LUGUBRE. A Pastoral Elegy upon the most Lamented Death of His Royal Highness, William, Duke of Gloucester.

12 pp., folio. *New boards.*

London, Printed by W. O. for the Author, 1700. £1 5s

AUGUSTAN POETRY: ANONYMOUS—*continued.*

455 HELL IN AN UPROAR, Occasioned by a Scuffle that happened between the Lawyers and the Physicians, for superiority. A Satyr.

16 pp., folio. *Half morocco.*

London, Printed for S. Cook, 1700. £4 4s

456 THE WEALTHY SHOP-KEEPER: or, the Charitable Citizen. A Poem.

16 pp., folio. *Half morocco.*

London, 1700. £4 4s

A satire upon Tradesmen.

457 AN ELEGY ON THE DEATH OF CAPT. WILLIAM KIDD, who was Executed at Execution-Dock, on Friday the 23rd of this Instant May, 1701.

Folio broadside. *Enclosed in buckram case.*

London, A. Baldwin in Warwick-Lane (May 24th, 1701).

(SEE ILLUSTRATION, PLATE NO. XXXVI.) £52 10s

Not mentioned in any American bibliography. An extremely rare broadside poem, possibly unique, issued on the occasion of the execution of the famous "pirate," Captain Kidd.

"Whether Captain Kidd ever really deserved such a grewsome renown is more or less questionable. He was certainly no ruffian, but an educated mariner who for the greater part of his life was esteemed a model of integrity. He was probably the son of a Presbyterian minister at Greenock, in Scotland. In his marriage certificate, in 1691, he is styled 'gentleman.' At that time he had considerable wealth and lived in a pleasant home in Liberty Street (New York). In earlier days he seems to have been a navigator in various parts of the world.

"No unimportant man has caused more fear, speculation, and gold-digging than Captain William Kidd. Along the shores of New England and Long Island, from his day to this, men have dug in the dead of night, directed as they thought, by the witch-hazel, or the divining-rod, to find his buried gold, and none have found it. 'The Pirate Kidd' was long a bugbear to frighten children, and a name to arouse the cupidity of men. Privateering has been a respectable business, and the slave-trade was a respectable traffic; and both were engaged in by respectable

AUGUSTAN POETRY: ANONYMOUS: AN ELEGY ON THE DEATH OF CAPT. WILLIAM KIDD—*continued.*

merchants of New York, Bristol, and Newport, and by merchants in England at the close of the seventeenth century.

"When Lord Bellomont came to America to succeed Fletcher as Governor of the colony of New York, the neighbourhood of New York City was a sort of rendezvous for pirates, and he early began to take measures to suppress their ravages. Colonel Robert Livingston formulated a plan of employing Captain Kidd, who then had a good reputation and a knowledge of the sea. A ship was accordingly fitted out, Livingston and Kidd bearing one fifth of the expense, and Kidd was sent out in 1697 to capture pirates. Instead he turned pirate himself, and while he was never convicted of this charge, he was hanged at Execution Dock for the murder of one of his sailors. Some eminent noblemen, among whom was Lord Bellomont himself, had furnished funds for his fitting out, and they were accused of complicity in his piratical scheme.

"The author of this tract was a 'person of quality,' and 'was privy to all the Steps taken by the Earl of Bellomont from his first hearing the name of Kidd, till he left England: and in saying so I do in effect affirm, that I was acquainted with every thing that pass'd in that affair.

"Whatever may have been Kidd's crime, it is clear that he did not have a fair trial, and was found guilty on insufficient evidence." Documents have recently been discovered which should have been produced at the trial, and which would have acquitted him. They were kept back by other persons implicatd in the matter.

458 ALBINA, The Second Part. Or, The Coronation. A Poem on Her Present Majesty's Happy Accession to the Crown. By the Author of *Albina*: or A Poem on the Death of King William the Third.

FIRST EDITION. 12 pp., folio. *Half morocco.*

London, Printed for Joseph Wild, at the Elephant at Charing-Cross, 1702. £4 10s

459 ALBION'S GLORY: A Pindarique Ode on the Royal Train that attended the Happy Coronation of Her Most Sacred Majesty Queen Ann. Written by the Authors of Britannia's Loss.

FIRST EDITION. 14 pp., folio. *Half morocco.*

London, Printed and Sold by John Nutt near Stationers-Hall, 1702. £4 4s

AUGUSTAN POETRY: ANONYMOUS—*continued.*

460 THE APOSTATES: or The Noble Cause of Liberty deserted. A Satyr. With the Character of the last L——d Li——nt. And a Comparison between the Fate of Troy and that of Israel.

14 pp., folio. *Unbound.*

London, Printed for Eliz. Mallet, 1702. £4 4s

461 THE CHURCH OF ENGLAND'S JOY ON THE HAPPY ACCESSION OF HER MOST SACRED MAJESTY QUEEN ANNE, to the Throne. Published on the Glorious Day of Her Coronation. (In Verse.)

FIRST EDITION. 12 pp., folio. *Half morocco.*

London, Printed, and Sold by John Nutt near Stationers Hall, 1702. £3 15s

462 THE ENGLISH MUSE: or, a Congratulatory Poem. Upon Her Majesty's Accession to the Throne of England.

FIRST EDITION. Folio. *Half morocco.*

London, Printed, and are to be Sold by J. Nutt, near Stationers Hall, 1702. £4 4s

UNCUT COPY.

463 A POEM TO HER GRACE THE DUTCHESS OF MARLBOROUGH. Occasion'd by the late Glorious Victory obtain'd by his Grace the Duke of Marlborough, over the French and Bavarians at Hochstet. Written by a Lady.

Folio. *Half morocco, uncut.*

London, Printed for Abel Roper, at the Black Boy in Fleet-street, 1704. £2 10s

AUGUSTAN POETRY: ANONYMOUS—*continued.*

464 ADVICE TO THE POETS. A Poem. Occasion'd by the wonderful Success of her Majesty's Arms, under the Conduct of the Duke of Marlborough, in Flanders.

34 pp. (and leaf of errata). Folio. *New boards.*

London, Printed by H. M. for A. and J. Churchill, 1706. £1 5s

465 CEREALIA: an Imitation of Milton.

FIRST EDITION. 12 pp., folio. *Half morocco.*

London, Printed for Thomas Bennet, at the Half-Moon in St. Paul's Church-yard, 1706. £3 3s

Written in the strain of Milton's "Paradise Lost," commencing:

"Of English Tipple, and the potent grain,
Which in the Conclave of Celestial Pow'rs." Etc.

466 A LETTER TO MR. PRIOR, Occasion'd by the Duke of Marlborough's late Victory at Ramilly, and Glorious Successes in Brabant.

FIRST EDITION. Folio. *Half morocco.*

London, Printed by W. D. for Edmund Curll at the Peacock near Devereux-Court without Temple-Bar; and Sold by Benj. Bragge at the Raven in Pater-Noster-Row, 1706. £3 10s

467 ODE FOR THE THANKSGIVING DAY.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for Jacob Tonson within Grays-Inn Gate next Grays-Inn Lane, 1706. £3 3s

Concerning the victories won by the Duke of Marlborough.

AUGUSTAN POETRY: ANONYMOUS—*continued.*

468 PARIS. RAMILLIES. A Poem, humbly Inscrib'd to His Grace the Duke of Marlborough. Written in Imitation of Milton. By Mr. Paris of Trinity-College, Cambridge.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane, 1706. £3 3s

Written in the style of Milton's "Paradise Lost." The latter commences:

"Of Man's First Disobedience, and the Fruit
Of that Forbidden Tree, whose mortal tast
Brought Death into the World, and all our woe." Etc.

The above poem commences in a similar strain.

"Of Britons Second Conquest, and the Man
That Twice has triumph'd o'er the Gallick Arms." Etc.

469 THE VISION OF MONS. CHAMILLARD concerning the Battle of Ramilies: and the Miraculous Revolution in Flanders begun, May the 12th, 1706. A Poem. Humbly Inscrib'd to the Right Honourable John Lord Somers. By a Nephew of the late Mr. John Milton.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for Wm. Turner, at the Angel at Lincolns-Inn-Back-Gate, 1706. £3 10s

470 THE BRITISH COURT: A Poem. Describing the most Celebrated Beauties at St. James's, the Park, and the Mall.

The Second Edition, with Additions. 16 pp., folio. *Unbound.*

London, 1707. £3 3s

AUGUSTAN POETRY: ANONYMOUS—*continued.*

471 ON HIS GRACE THE DUKE OF MARLBOROUGH GOING FOR HOLLAND. In Imitation of the Third Ode of the First Book of Horace.

FIRST EDITION. 2 pp., folio. *Contained in buckram case.*
London, Printed for Jacob Tonson, 1707. £1 10s
Published without separate title.

472 A POEM UPON THE LATE GLORIOUS SUCCESSES, &c. Humbly Inscrib'd to His Grace the Duke of Marlborough.

FIRST EDITION. Folio. *Half morocco.*
London, Printed for Jacob Tonson within Grays-Inn Gate next Grays-Inn Lane, 1707. £3 3s

473 ALMONDS FOR PARROTS: or, a Soft Answer to a Scurrilous Satyr, call'd, St. James's Park. With a word or two in Praise of Condons.

12 pp., folio. *Half morocco.*
London, 1708. £4 4s

UNCUT COPY.

474 THE BATTEL OF OUDENARDE. A Poem in Two Canto's.

FIRST EDITION. Folio. *Half morocco, uncut.*
Norwich, Printed by Henry Cross-grove, 1709. £4 4s

AUGUSTAN POETRY: ANONYMOUS—*continued.*

475 AN HEROICK ESSAY upon the unequal'd Victory obtain'd by Major-General Webb over the Count De La Motte at Wynendale.

FIRST EDITION. Folio. *Half morocco.*

London, Printed, and Sold by A. Baldwin in Warwick-Lane, 1709. £2 2s

Concerning Webb's wonderful victory over the superior forces of the French at Wynendaele, while protecting the relief convoy from Ostend to Menin.
In verse throughout.

476 BRITANNIA: a Poem. With all Humility Inscrib'd to the Fifty two (Not Guilty) Lords.

12 pp., folio. *Unbound.*

London, Printed for John Morphew, 1710. £3 3s

477 THE FOUR INDIAN KINGS. Part I. How a beautiful Lady conquered one of the Indian Kings. Part II. The Lady's Answer to the Indian King's Request.

Folio Broadside Poem, in four columns. Bound as a 4to volume. *Half morocco, gilt, t. e. g.*

(*London, circa* 1710.) £7 10s

The Indian Chiefs of the Five Nations were brought to England by Col. Nicholson, once Governor of Maryland, in 1710, and on April 19 were received in Audience by Queen Anne. They came to ask certain concessions for the "Five Nations" Indians, that the English officers chosen to be in their district might be those who could speak their language, etc. An account of them was published in London the same year, entitled "The Four Kings of Canada."
This poem is based on the supposed incident of the youngest of the Indian Chiefs having fallen in love with a young lady whom he had seen when walking in St. James's Park, and having asked her to become his wife promising "to advance her in our fine America." The young lady declines even to send him a proper answer until he "first be turned from his gross Idolatry." What the final result of his courting was, the poem does not state, but probably he was unlucky.

AUGUSTAN POETRY: ANONYMOUS—*continued.*

478 An Excellent New Song, called An End to our Sorrows. To the Tune of "I Laugh at the Pope's Devises."

Folio poetical broadside.

Printed in the year, 1711. £1 1s

Concerning the state of the nation after the declaration of peace, the hopes entertained for the revival of trade, etc.

479 The Loyalist. A Poem. Humbly inscrib'd to His Grace the Duke of Hamilton.

12 pp., folio. *Uncut, sewn as issued.*

London, Printed for John Friend, 1711. £2 2s

480 October Club. A Collection of Hymns and Poems, for the Use of The October Club.

First Edition. 8vo. *Half morocco.*

London, Printed in the year 1711. £1 16s

481 Britain's Palladium: or, My Lord Bollingbroke's Welcome from France.

12 pp., folio. *Unbound.*

London, Printed for J. Morphew, 1712. £2 10s

482 The Fable of the Cods-Heads; A Reply to the Dutch-Men's Answer to the Resolutions of the House of Commons.

Folio broadside.

London, Printed in the year, 1712. £1 1s

Relative to the lack of support on the part of Britain's Allies in Portugal.

AUGUSTAN POETRY : ANONYMOUS—*continued.*

483 An Irish Ballad, upon the Revd. Mr. Francis Higgins his Tryal; Before the Lord Lieutenant and Council in Dublin. To the Tune of " Ye Commons and Peers."

4 pp., folio. *Uncut. Circa* 1712. £2 2s

Higgins has been styled " The Irish Sacheverell." In 1706 he made himself notorious in London by violently asserting in sermons that the church was in danger, and by expounding extreme high-church views. He was prosecuted in 1712 as " a disloyal subject and disturber of the public peace."

484 A Plot or no Plot. Folio broadside.

London, Printed in the Year 1712. £1 1s

Concerning the Duke of Marlborough, Ormond, etc.

485 The Portraiture of Oliverus Secundus, The Modern Protector in Body and Conscience.

A scathing satirical poem directed against the Duke of Marlborough. Printed on one side of a folio sheet.

Printed in the Year 1712. £2 2s

486 The Retirement. A Poem.

8 pp., folio. *Uncut.*

London, Printed for Tim. Goodwin, at the Queen's Head against St. Dunstan's Church in Fleetstreet, 1712. £2 2s

487 Tis pity they shou'd be Parted: or the Fable of the Bear and the Fox.

Printed on one side of a folio sheet.

London, Printed in the Year 1712. £1 1s

An allegorical poem of ten verses, directed against the Duke of Marlborough.

AUGUSTAN POETRY: ANONYMOUS—*continued.*

488 AN ODE TO THE CREATOR OF THE WORLD. Occasion'd by the Fragments of Orpheus.
Second Edition. 12 pp., folio. *Unbound.*
London, Printed for J. Tonson, 1713. 10s 6d

489 STANZA'S TO THE LORD TREASURER, upon the Peace.
6 pp., folio. *Unbound, uncut.*
London, Printed by H. Meere, for E. Curll, 1713. £1 5s

490 A TALE. Robin's Tame Pidgeons turn'd Wild.
6 pp., folio. *Uncut, as issued.*
London, Printed for J. Baker, 1713. £3 3s

491 TWO POEMS. Viz. I. Plot upon Plot. II. To the most Illustrious Hero George Lewis, Duke of Brunswick and Lunenburg, &c.
6 pp., folio. *Unbound, uncut.*
London, Printed by R. Janeway, 1713. £1 5s

492 FISHERY, a Poem: or, a Letter to C. L. Esq.
With engraving on title by T. Baston, representing whale-fishery in progress.
6 pp., folio. *Unbound, uncut.*
London, Printed by S. M., 1714. £2 2s

AUGUSTAN POETRY: ANONYMOUS—*continued.*

493 A Holy Poem, or, Christmas-Carrol. On the Blessed Nativity of our Glorious Lord and Saviour, Jesus Christ, proper for Christmas-Day.

Printed on one side of a small folio sheet.

Never Printed before; Now done in the Year of our Redemption, 1714. *Printed for the Author, A— K—.* £2 2s

494 The Duel; A Poem: Inscribed to the Right Honourable W— P—y Esq.

First Edition. 8 pp., folio. *Entirely uncut.*

London, Printed for A. Moore, n.d. (*c.* 1715). £1 1s

William Pulteney, statesman, was the subject of numerous political ballads. The above example makes mention of the notorious duel between the Duke of Hamilton and Lord Mohun.

495 An Elegy on the much Lamented Death of the Reverend Mr. Patrick Plenderleith, Minister of the Gospel at Saline. Written by a Lover of his Memory, at the desire of some Friends.

Printed on one side of a folio sheet, *surrounded by a thick black border and surmounted by woodcut of a scull and cross-bones with the motto "Memento Mori."*

Edinburgh, Printed by John Moncur, 1715. 10s 6d

496 An Hymn to be sung by the Charity-Children when His Majesty King George makes his Entry into the City of London. Being the first Six Verses of the twenty first Psalm. From the Version of the Honourable Sir John Denham.

Broadside. Printed on one side of a folio sheet. *C.* 1715.

An Hymn, to be Sung by the Work-House Children.

Broadside. Small folio. *C.* 1715. £2 2s

AUGUSTAN POETRY: ANONYMOUS—*continued.*

497 A Raree Show, O Pritee Show. Will you see my Fine Show. A political satire of twelve verses, printed on one side of a folio sheet.

Sold by Tom. Johnson, on Tower-Hill, c. 1715. £2 2s

Referring to the Duke of Marlborough:—

"Here be De great Malbro who all De Wearld know,
Vas banish'd for sawcily beating De Foe."

The notorious duel in Hyde Park between Lord Mohun and the Duke of Hamilton is also mentioned:—

"Here be de £500 for De taking Macartney,
Dis must be a plot de Reward be so hearty."

498 The Raven's Proclamation.

6 pp., folio. *Uncut, as issued.*

London, Printed for J. Raymond near the Haymarket (c. 1715). £3 3s

A satire on the times.

499 The Scamperer; or, Gambol's Gallop to France, to save him from the Ax in Great Britain. With his Diary since his Departure. To which is added a True Copy of My Lord Bolingbroke's Letter from Dover.

6 pp., folio. *Unbound, uncut.*

London, Printed by S. Keimer, 1715. £3 3s

500 An Epistle to Sir Samuel Garth. Occasion'd by the Landing of the Pretender, and the Report of His Royal Highness the Prince of Wales's going to Scotland. (In verse.)

First Edition. 12 pp., folio. *Uncut, sewn as issued.*

London, Printed for Bernard Lintott, 1716. £2 10s

AUGUSTAN POETRY: ANONYMOUS—*continued.*

501 A Poem, Occasion'd by the Birth-Day of His most Sacred Majesty King George. Most Humbly Inscrib'd to the Right Honourable Hugh Earl of Loudoun.

First Edition. 8 pp., folio. *Wrappers.*
London, Printed by H. Meere, 1716. £2 10s

502 The Pretender's Declaration, Explain'd in Verse. By H. B. Poet-Laureat.

First Edition. 8 pp., folio. *Uncut.*
London, Printed for James Roberts, 1716. £3 3s

503 To His Grace the Duke of Argyle upon his arrival at Court after the Defeat of the Northern Rebellion, March the 6th, 1715. (In verse.)

First Edition. 8 pp., folio. *Uncut, sewn as issued.*
London, Printed for Jacob Tonson, 1716. £2 2s

504 Astraea: or, The Dream, and Composition.

8 pp., folio. *Unbound, uncut.*
London, Printed for Sam. Briscoe, 1719. £3 10s

505 Astraea: or, the Composition.

6 pp., folio. *Unbound.*
London, Printed, and Sold by J. Roberts, 1720. £3 10s
Differing entirely from the preceding.

AUGUSTAN POETRY : ANONYMOUS—*continued.*

506 A Collection of New Songs Adapted to the Times.
12 pp., small 4to. *Uncut, sewn as issued.*
Printed for T. Poet, n.d. (*c.* 1720). £1 1s
Comprising the following pieces in verse : "The London-Election : A Ballad" ; "The French King's Thanks and Advice to the Tory M . . b . . rs and M . n . . rs" ; and "The Managers : A Ballad. To the Tune of Chivy-Chase."

507 A Poem on the Happy Reconciliation of His most Excellent Majesty and His Royal Highness the Prince of Wales.
6 pp., folio. *Unbound.*
London, Printed for T. Bickerton, 1720. £1 16s

508 The Devil Knows What. A Poem. To which is annex'd, The Compromise; or, a Dialogue between W. and P. In Imitation of the 9th Ode of Horace, Book the 3d. Both Written by a State Lunatick.
7 pp., folio. *Unbound, uncut.*
London, Printed for E. Rayner (*c.* 1720). £3 10s

509 Britain's Hero : a Poem on the Death of His Grace John, Duke of Marlborough.
First Edition. Folio. *Half morocco.*
London, Printed for H. Cole, at Rowe's-Head without Temple-Bar; and sold by J. Peele, at Locke's-Head in Paternoster-Row, 1722. £2 10s
Dedicated to the Duchess of Marlborough.

510 Congratulatory Verses to the Reverend Mr. Thomas Wharton, Professor of Poetry at Oxford, Occasioned by the Death of the Celebrated Matthew Prior Esq.
First Edition. Folio. *Half morocco.*
London, Printed by J. Peele, at Locke's-Head in Paternoster-Row, 1722. £3 3s

AUGUSTAN POETRY: ANONYMOUS—*continued.*

511 A COLLECTION OF OLD BALLADS. Corrected from the best and most Ancient Copies Extant. With Introductions Historical, Critical, or Humorous.

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"King Leir and his Three Daughters."
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Also contains pieces relating to Wine and Tobacco

"Bacchus overcome."
"The Praise of Sack."
"The Answer of Ale."
"The Ex-Ale-tation of Ale."
"The Triumph of Tobacco." Etc.

512 THE FABLE OF THE BLACKBIRD AND KITE.

6 pp., folio. *Unbound, uncut.*

London, Printed for John Moor, 1723. £3 3s

513 THE GHASTLY WOUND. A Tale. Inscribed to the Celebrated Mrs. S— S—. From Monsieur De La Fontaine.

8 pp., folio. *Unbound, uncut.*

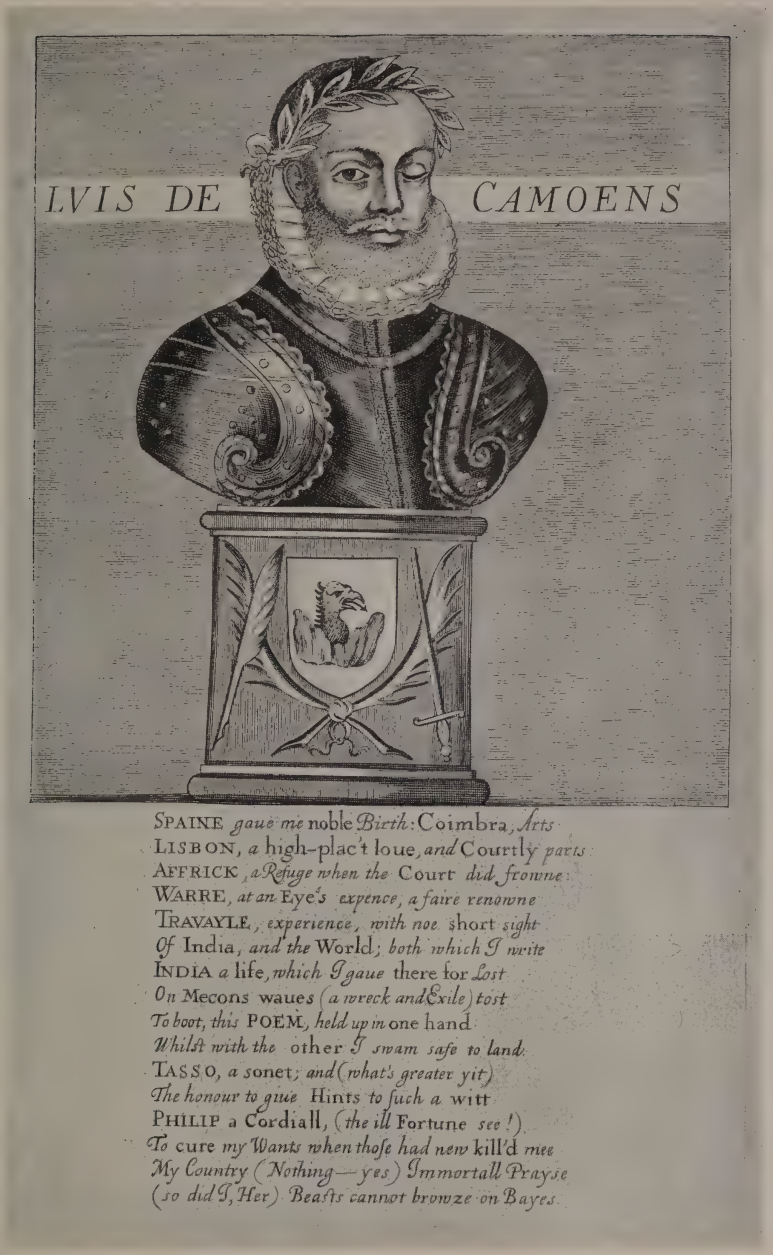
London, Printed, and Sold by T. Payne, 1723. £2 2s

514 THE BALL. Stated in a Dialogue betwixt A Prude and a Coquet, Last Masquerade Night, the 12th of May.

10 pp., folio. *Unbound.*

London, Printed for S. Roberts, 1724. £2 10s

Upholding the Masquerade.



Portrait from
CAMOEN'S LUSIAD, translated by Richard Fanshaw. 1655.
See Item No. 181.



Engraved portrait from
THOMAS KILLIGREW'S COMEDIES AND TRAGEDIES. 1664.
See Items Nos. 209 and 210.

AUGUSTAN POETRY: ANONYMOUS—*continued.*

515 AN EPISTLE from S—o, to A—a R—n.

6 pp., folio. *Unbound, uncut.*

London, Printed for M. Smith, 1724. £1 5s

516 HEYDEGGER'S LETTER TO THE BISHOP OF LONDON.

FIRST EDITION. Folio. *Half morocco.*

London, Printed for N. Cox in Story's-Passage, going out of St. James's-Park, 1724. £3 3s

A poetical reply to the Bishop of London's sermon against Masquerades.

517 THE MASQUERADE. A Poem.

FIRST EDITION. 10 pp., folio. *Half morocco.*

London, Printed for, and Sold by J. Roberts in Warwick-Lane, 1724. £3 10s

518 THRENODIA CESTRIENSIS: a Poem Sacred to the Memory of the Right Reverend Father in God Francis late Ld. Bishop of Chester.

12 pp., folio. *Unbound, uncut.*

London, Printed for J. Roberts, 1726. £1 5s

GEORGIAN POETRY

1726-1798.

Although the accession of the Hanoverian dynasty made no very serious break in our history, notable changes and signs of greater change to come manifested themselves in English literature.

Most important is what is known as the return to nature, the revival of interest in the poetry of natural description: the gradual transition from the poetry of formal culture, of critical disquisition, of philosophical reflection, to the poetry of emotion. of spontaneous joy in life and passion and beauty.

Another very noteworthy feature of this period is the way in which, while a vernacular Scottish revival was in progress at home, Scotsmen came to the front in English literature, in poetry, novel writing, political and economic thought, and even literary criticism.

RAMSAY (Allan), 1686-1758.

A man of strong natural parts, and a fine poetical genius, of which his celebrated pastoral, "The Gentle Shepherd," will ever remain a substantial monument. Robert Burns speaks of it as the "most glorious poem ever written." He merits a place in Scottish poetic history little behind that of the greatest makers, Barbour, Henryson, Dunbar, Lyndsay, and Burns.

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519 COLLECTION OF NINE RARE PIECES BY ALLAN RAMSAY, mostly FIRST EDITIONS. Comprising:

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First Edition. (*Edinburgh,* 1719).

9. Familiar Epistles between W— H— and A— R—.

First Edition. (*Edinburgh,* 1719).

Small 8vo. *Bound together in contemporary binding of old calf, gilt.* Edinburgh, 1717-19.

(SEE ILLUSTRATION, PLATE NO. XXXVII.) £75

Nos. 7, 8 and 9 were issued without title-pages proper, the title being dropped on the upper portion of the first page, after the manner of a dropped head. There are no imprints of either Printer or Publisher.

520 Christ's-Kirk on the Green, in Three Cantos.

First Edition. Small 8vo. *Calf.*

Edinburgh, Printed for the Author, 1718.

(SEE ILLUSTRATION, PLATE NO. XXXVII.) £16 16s

521 Fables and Tales.

First Edition. Small 8vo. *Calf.*

Edinburgh, Printed for the Author, 1722. £16 16s

"'The Monk and the Miller's Wife,'" says Fraser, "would of itself be his passport to immortality as a comic poet. In this capacity he might enter the lists with Chaucer and Boccacio with no great risk of discomfiture."

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Come Dovelike, and thy blooming Olive bear!
Tell me, ye Victors, what strange charms ye find,
In Conquest, that destruction of mankind?
Unenvy'd may your laurels ever grow
That never flourish but in human woe!
If never Earth, the wreath triumphal bears
Till drenched with Heroes' blood or Orphans' tears
'Tween Worlds and Worlds they move, and from their lair
Shoot the blue plague, the Pestilence and War.

. . . . . .

In thy own Laurel Shade Great Marlbro' stay,
The charm the thoughts of conquer'd Worlds away,
Guardian of England, born to scourge her foes,
Speak and thy word gives half the world repose.
Sink down ye Hills, eternal rocks subside
Vanish ye tow'rs, thou Ocean drein thy Tyde!
We safely boast defended by thy fame,
And Armies in the terrour of thy Name!
Now fix o'er Anna's throne thy victor blade
War be thou chain'd! Ye streams of blood be staid!
Tho' wild ambition her just vengeance feels,
She wars to save, and where she strikes she heals,
So Pallas with her Javelin smote the ground
And peaceful Olives flourish from the wound."

MONTAGU (Lady Mary Wortley), 1689-1762.

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This admirable satire holds an honourable place in eighteenth-century verse, abounding as it does with contemporary references, and frequently happy lines.

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With references to Shakespeare:—

"Blank-verse, is Prose, wherein each Line
Hath various Lengths, but seldom rhyme;
If Shakespear first did this contrive,
'Tis Milton keeps it now alive:
As Milton, Shakespear doth excel,
Take here the Hint he gives of Hell."
"Shakespear and Milton took great pains
To shew their Parts, and wrack Men's Brains." Etc.

GEORGIAN POETRY—*continued.*

THOMSON (James), 1700-1748.

"Thomson must be acknowledged to be one of the greatest of our minor poets —i.e., of those that are ranked next to the great names of Chaucer, Spenser, Shakespeare, Milton, Wordsworth, and Byron. He holds this place by virtue of his vigor of imagination, his broad manly sentiment, the individuality of his verse, and the distinction of his subject. These have given him a remarkable and enduring popularity."—Wm. Minto.

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This Tragedy was performed for the first time after the Author's death. The poet's friend Quin was given the chief part, and he is said to have broken down in the prologue by Lyttelton when he came to the lines

"Not one unmoral, one corrupted thought,
One line, which, dying, he could wish to blot."

GEORGIAN POETRY: THOMSON (JAMES)—*continued.*

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540 THE TRAGEDY OF SOPHONISBA, acted at the Theatre Royal in Drury Lane.

FIRST EDITION. 8vo. *Calf. London,* 1730. £2 2s

"Ye generous Britons! your own sons inspire;
Let your applauses fan their native fire.
Then other Shakespeare's yet may rouze the stage
And other Otways melt another age." (Epilogue).

A very popular play—the book was sold to Miller for 130 guineas and went through three editions in the year. Dr. Johnson says he was told by Savage that the prologue was written by Pope, Mallet adding the remaining few lines.

GEORGIAN POETRY: THOMSON (JAMES)—*continued.*

541 "HARD IS THE FATE OF HIM WHO LOVES."

The Original Manuscript entirely in the Autograph of the Poet.

Consisting of 7 verses of 4 lines each, on 2¼ pp., 4to.

N.D. £25

Autograph manuscripts of James Thomson are exceedingly rare.

"Hard is the fate of him who loves,
Yet dares not tell his trembling pain,
But to the sympathetic groves,
But to the lonely listn'ing plain.

For Angels warble when she speaks:
And where her eyes, sweet-beaming, shine,
Heaven on the extatic Gazer breaks,
Inspiring something all-divine."

An accompanying note by Thomas Percy, Bishop of Dromore, authenticates this poem and states that it was addressed to Frances, Countess of Hertford, afterwards Duchess of Somerset.

542 AUTOGRAPH VERSE SIGNED ADDRESSED "TO MISS YOUNG, MY DEAR AMANDA."

Comprising 8 lines on 1 page, 12mo. N.D. £13 10s

Entirely in the poet's hand and signed by him. His autograph is exceedingly rare.

"Accept, lov'd Young! this Tribute due
To tender Friendship, Love and You!
But with it take what breath'd the whole
O take to Thine the Poet's soul." Etc.

The little manuscript has been strengthened where a trifle weak.

The Miss Young here referred to was Elizabeth, daughter of Captain Gilbert Young, and sister-in-law of Thomson's friend, James Robertson. The attachment lasted eight years, but was broken in 1744, when the lady married Admiral John Campbell.

GEORGIAN POETRY—*continued.*

DODDRIDGE (Philip), 1702-1751.

543 AUTOGRAPH POEM, HEADED "ON FORGETTING CLARINDA'S BIRTH DAY TILL IT WAS TOO LATE," ETC.

Comprising 14 lines on 1 page, 4to.

Dated 1st October, 1729. £2 10s

"Whilst happy in Clarinda's sight I live,
And feast on Joys which none but she can give,
Moments & Hours unheeded roll away,
Nor did I mark even this important Day;
Else had my Muse her early Tribute paid,
And in soft Accents bless'd my lovely Maid." Etc.

Doubtless addressed to Miss Jane Jennings, to whom Doddridge proposed marriage in 1730, though she was only in her 16th year. Nothing came of this infatuation, however.

WESLEY (John), 1703-1791.

544 A COLLECTION OF PSALMS AND HYMNS.

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Joseph Wright has added in pencil: "I have compared this writing with the undoubted handwriting of Charles Wesley and believe it to be his."

545 A COMPANION FOR THE ALTAR. Extracted from Thomas à Kempis. (Includes Hymns on the Lord's Supper.)

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Bound together. Small 8vo. *Original calf. London and Bristol,* 1750; 1749. £1 1s

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Hymns of Petition and Thanksgiving for the Promise of the Father. Bristol, 1768.
Hymns of Intercession for All Mankind. Bristol, 1758.
Hymns Occasioned by the Earthquake. March 8, 1750. London, 1756.
Funeral Hymns. London, 1765.
Hymns for the Watch-night.
Graces Before Meat. Etc.

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There are 166 hymns in this collection: all following the 44th are distinguished as "Occasional Hymns," to many of which titles are prefixed.

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GEORGIAN POETRY—*continued.*

JOHNSON (Samuel), 1709-1784.

"He was a poet of no mean order. His resonant lines, informed as they often are with the force of their author's character—his strong sense, his fortitude, his gloom—take possession of the memory, and suffuse themselves through one's entire system of thought."—Augustine Birrell.

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FIRST EDITION. 8vo. *Fine copy in full morocco gilt, g. e.*

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(SEE ILLUSTRATION, PLATE NO. XXXVIII.) £75

With the rare half-title.

Part of this tragedy had been written by Johnson at his school of Edial, near Lichfield, in 1736. He continued writing it in lodgings at Greenwich in 1737, and it was finished at Lichfield in the summer of that year. It remained in manuscript for twelve years, and was then produced at Drury Lane under the manageship of David Garrick. The prologue is by Johnson, the epilogue by Sir William Yonge.

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WITH VERSES BY JOHNSON.

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FIRST EDITION. 2 vols., 8vo. *Original calf.*

London, Printed for G. G. and J. Robinson, 1794. £5 15s

Containing many amusing anecdotes.

Johnson's verses "On a Young Heir's (Sir John Lade's) Coming of Age" were first printed in this book.

GEORGIAN POETRY—*continued.*

LYTTELTON (George, first Baron), 1709-1773.

554 BLENHEIM.

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London, Printed for J. Roberts, near the Oxford-Arms in Warwick-Lane, 1728. £4 4s

Lyttelton's first published work. It is a poem dealing with the Duke of Marlborough's country seat.

SHENSTONE (William), 1714-1763.

"There is much sweetness and grace in the verses of Shenstone; they formed part of the intellectual food which nourishes the strong soul of Burns."—Thos. Arnold.

Speaking of Shenstone's "Schoolmistress," Goldsmith says: "This poem is one of those happinesses in which a poet excels himself, as there is nothing in all Shenstone which any way approaches it in merit; and, though I dislike the imitations of our English poets in general, yet, on this minute subject, the antiquity of the style produces a very ludicrous solemnity."

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555 AUTOGRAPH LETTER SIGNED (IN FULL) TO JOHN SCOTT HYLTON.

3 pp., 8vo. (1775.) £5 5s

He commences the letter by quoting from a once-popular song:

"This great world's but a trouble,
Where all must their fortunes bear;
Make the best of a bubble—
'Tis but a Neighbour's fare."

"Such is ye sense or nonsense of a song yt was once extremely popular. Be this as it will; be assur'd, you have no vexation belongs to you, but your neighbour has its counterpart; & if you expect comfort from him, he has ye self same reason to demand comfort from you. Perhaps it were best, therefore, to give mutual acquittances; and have recourse to such assistance as we can drain from Philosophy." Etc., etc.

GEORGIAN POETRY: SHENSTONE (WILLIAM)—*continued.*

556 THE SCHOOL-MISTRESS, a Poem. In imitation of Spenser.

With engraved vignette on the title by J. Mynde. Title in red and black.

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London, Printed for R. Dodsley, and Sold by T. Cooper at the Globe in Pater-Noster-Row, 1742.

(SEE ILLUSTRATION, PLATE NO. XXXIX.) £52 10s

Of the twenty-eight stanzas composing the First Edition of "The School-Mistress," two were suppressed by the author, and do not appear in the later editions. The first draft of the poem, consisting of twelve stanzas only, appeared in "Poems upon Various Occasions," 1737, pp. 17-22.

557 WORKS IN VERSE AND PROSE.

With engraved portrait, frontispiece and vignettes.

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ON

Mr. ABRAHAM COWLEY

His Death, and Burial amongſt the Ancient Poets.

By the Honourable Sir *John Denham.*

OLd *Chaucer*, like the morning Star,
To us diſcovers day from far,
His light thoſe Miſts and Clouds diſſolv'd,
Which our dark Nation long involv'd;
But he deſcending to the ſhades,
Darkneſs again the Age invades.
Next (like *Aurora*) *Spencer* roſe,
Whoſe purple bluſh the day foreſhews;
The other three, with his own fires,
Phœbus, the Poets God, inſpires;
By *Shakeſpear*, *Johnſon*, *Fletcher*'s lines,
Our Stages luſtre *Rome*'s outſhines:
Theſe Poets neer our Princes ſleep,
And in one Grave their Manſion keep;
They liv'd to ſee ſo many days,
Till time had blaſted all their Bays:
But curſed be the fatal hour
That pluckt the faireſt, ſweeteſt flower

See Item No. 214.

PLATE XXX.

THE SOPHY.

As it was acted at the Private Houſe in Black Friars
by his Majeſties Servants.

LONDON,
Printed by *Richard Hearne* for *Thomas Walkley*, and
are to be ſold at his ſhop at the Signe of the
Flying Horſe betweene York-houſe
and Britaines Burſe. 1642.

Title-page from
SIR JOHN DENHAM'S THE SOPHY. LONDON. 1642.
See Item No. 215.

GEORGIAN POETRY: WHITEHEAD (WILLIAM)—*continued.*

560 THE DANGER OF WRITING VERSE: an Epistle. (In verse.)
FIRST EDITION. 16 pp., folio. *Unbound.*
London, Printed for R. Dodsley, 1741. £6 6s

At Cambridge, Whitehead published his first more important poetical works, which showed him to have deliberately formed his style as a writer of verse upon Pope, at a time when English poetical literature was at last on the very point of widening its range as to both form and subjects. His epistle, "The Danger of Writing Verse," is elegant in versification and diction, and modest in tone—two merits which are rarely absent in Whitehead.

561 AN HYMN TO THE NYMPH OF BRISTOL SPRING.
Engraved vignettes.
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562 ON NOBILITY: An Epistle to the Right Hon. the Earl of * * * *.
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GRAY (Thomas), 1716-1771.

"The author of the finest odes, and of the finest moral elegy in the world." James Beattie.

"Of all English poets he was the most finished artist. He attained the highest degree of splendour of which poetical style seems to be capable."—Sir J. Mackintosh.

563 ODE PERFORMED IN THE SENATE HOUSE AT CAMBRIDGE, July 1, 1769, at the Installation of His Grace Augustus Henry Fitzroy, Duke of Grafton, Chancellor of the University. Set to Music by Dr. Randall, Professor of Music.

(Continued over)

GEORGIAN POETRY: GRAY (THOMAS)—*continued.*

FIRST EDITION. 8pp., 4to. *Fine copy bound by Riviere in full polished calf gilt, g. e.*

Cambridge, Printed by J. Archdeacon, Printer to the University, 1769. £52 10s

In 1768 Gray was appointed professor of history and modern languages at Cambridge, the appointment being made by the Duke of Grafton. The above ode was written out of gratitude to Grafton, and to commemorate his being elected Chancellor of the University.

Gray could never compose voluntarily. When composing the "Installation Ode," he was, for a considerable time at a loss how to begin. Being interrupted by a friend, he exclaimed: "Hence, avaunt! tis holy ground!"—a phrase which ultimately served him for his opening verse.

564 POEMS.

FIRST EDITION. 8vo. *Calf gilt, g. e., by Riviere.*

London, Printed for J. Dodsley, 1768. £18 18s

Includes "Ode on a Distant Prospect of Eton College," "The Progress of Poesy," "Elegy written in a country Church-yard," etc.

565 POEMS. With critical notes, a Life of the Author, and an Essay on his Poetry, by the Rev. John Mitford. *With portraits.*

8vo. *Boards, uncut.*

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Presentation copy from the Editor, inscribed on the fly-leaf.

566 WORKS. Containing his Poems and Correspondence, with Memoirs of his Life and Writings. *Portrait.*

2 vols., 8vo. *Calf gilt.*

London, 1825. £1 16s

GEORGIAN POETRY—*continued.*

WEST (Richard), 1716-1742.

TO HORACE WALPOLE.

567 FIVE AUTOGRAPH LETTERS SIGNED, TWO OF WHICH CONTAIN POEMS IN TEXT, TO HORACE WALPOLE.

13¼ pp., 4to and folio. 1735-1739. £21

An interesting series of letters from West to Walpole, who, together with Thomas Gray and Thomas Ashton, were known among their friends as the "Quadruple Alliance," each being distinguished by a pseudonym. Gray was known as "Orosmades," West as "Favonius" or "Zephyrus," Walpole as "Celadon," there being an uncertainty with regard to Ashton's.

Two of the letters contain poems in the text, one being upon the thatched house in which the Walpole's lived at Richmond.

". . . Suffer then my poor little desponding letter to make its appearance before all like a ghost wrapt up in a white sheet, and to make its apology thus—

"You say I have an aversion to Statius, & Statius surely is an honourable man, and even his enemies must confess he has some perfections: But could you think I meant to wound you thro' the Sides, or could I dream of your dear Pegasus, when I abused Domitian's horse.

"Moreover. you treat me as a dreamer of dreams, and you call me by the heathenish name of Watteau, & you say I write down my false insomnia, & all that; if that be the case I am absolved already, for dreams you know always go by contraries; so that Statius has no longer any occasion to complain of Sleep.

"But to wave this plea, surely you are not so far of Quarle's opinion, as to think crimes committed actual sins; if so many a virgin has dreamed away her virginity. And now, to end like an Orator with a curious peroration,

"O pardon, pardon a distempered mind;
Mercy's the sweetest attribute of heaven.
Forget, forgive—Humanity may err—
I've injured Statius, I have wronged his muse,
And I have suffered—Oh my Celadon!
Shall one rash dream, th' infirmity of sleep,
Throw down the merit of my waking hours?
Damn'd visionary curse! so fares the wretch,
Whose sleep-beguiled hand stabbed his poor sire,
And waking finds despair—forget, forgive—
My dreams are guilty, but my heart is free. . . . Etc.

GEORGIAN POETRY—*continued.*

CAMBRIDGE (Richard Owen), 1717-1802.

SIR JOSHUA REYNOLDS' COPY.

568 THE SCRIBLERAID: an Heroic Poem. In six Books.

With frontispiece and six engraved plates (one depicting an aerial combat between an Englishman and a German).

4to. *Original half calf.*

London, Printed for R. Dodsley, 1751. £4 4s

This mock-heroic poem, intended to expose false taste and false science, is replete with happy parodies of distinguished passages in the classics, particularly Virgil.

Contains the long preface not prefixed to the first edition.

A considerable part of Book IV is devoted to a description of an aerial combat between an Englishman and a German, resulting in the victory for the former.

"Let brisker youths their active newes prepare,
Fit their silken wings, and skim the buxom air.
Mov'd by my words, two youths of equal fire
Spring from the crowd, and to the prize aspire.
The one a German of distinguished fame:
His rival from projecting Britain came.
They spread their wings, and with a rising bound,
Swift at the word together quit the ground,
The Briton's rapid flight outstrips the wind:
The lab'ring German urges close behind." Etc.

With autograph signatures of Sir Joshua Reynolds and R. L. Gwatkin on title-page.

569 THE SCRIBLERAID: an Heroic Poem. Another copy.

With frontispiece and six engraved plates (one depicting an aerial combat between an Englishman and a German).

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GARRICK (David), 1717-1779.

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With etched frontispiece of Fizgig.

20 pp., small 4to. *Unbound.*

London, Printed for J. Coote, 1761. £2 10s

WITH THE MUSIC.

571 AN ODE UPON DEDICATING A BUILDING TO SHAKESPEARE, which was erected by the Subscription of the Noblemen & Gentlemen in the Neighbourhood of Stratford upon Avon. The Music Composed by Dr. Arne.

Engraved on 27 pp.

Oblong folio. *Roan.*

London (1769). £3 3s

This Issue has Arne's Music for the Ode.

572 AN ODE upon Dedicating a Building and Erecting a Statue to Shakespeare at Stratford upon Avon.

FIRST EDITION. 4to. *Boards.*

London, Printed for T. Becket, and P. A. De Houdt, 1769. £3 3s

This was written for the Shakespeare Jubilee celebrations held at Stratford-on-Avon in 1769. It was set to music by Dr. Arne. Concludes with "Testimonies to the Genius and Merit of Shakespeare" by Ben Jonson, Milton, Dryden, Pope, Dr. Johnson, Addison, Rowe, Theobald, etc.

GEORGIAN POETRY: GARRICK (DAVID)—*continued.*

573 VERSES ENTIRELY IN HIS AUTOGRAPH.

Written on 2 pp., small 8vo. £68

The first being:—

"Upon the Subscription to the New Rooms at Bath. By Mrs. F——y." Devizes, Apl. 20th, 1769.

"To keep out the Irish, new Rooms they will build,
By Englishmen only ordain'd to be fill'd;
By Fathers & Husbands ye wisest in Britain,
To keep out the Irish, this Project was hit on.
But the Ladies all cry'd, when the Notice was giv'n,
The Irish not Enter!—forbid it good Heav'n!"

The other is:—

"Upon Plomer's being pull'd by ye nose by Mr. Orme." 4 lines. Bath, April ye 4th, 1769.

"To make a Mock Doctor & dub him a Quack,
Moliere has prescrib'd a good stick on ye back;
To make a Mock Master, be sparing of blows;
The Business is done by a Tweak of the Nose."

574 A VERSE ENTIRELY IN HIS AUTOGRAPH.

Consisting of 8 lines, on one page, small 8vo, entitled "The Unsuspecting Irish Gentleman." £68

"Without suspicion 'Richard' goes to bed,
Without suspicion rests his guiless head:
Tis Summer, and the youth begins to sweat,
Without suspicion of the bed cloaths weight—
Tis Winter and he feels his Limbs near froze,
Without suspicion of the want of cloaths;
Thus breaths He, sleeping, waking, eating, drinking,
Without suspicion of his want of Thinking."

GEORGIAN POETRY: GARRICK (DAVID)—*continued.*

575 EPILOGUE ENTIRELY IN HIS AUTOGRAPH.

Consisting of 8 lines, on one page, small 8vo. £65

"Should ever discord or disorder reign
Among the Learned Sons of Warwick-Lane:
Should they throw Squibs made up of Latin scraps
And come to pulling wigs, as women, Caps:
Think you, the sick neglected, in a Scrape?
While 'Doctors' fight, the 'Patients' may escape:
Death will suspend his Dart, not lay about him
He has more honor, than to work without 'em."

576 A VERSE ENTIRELY IN HIS AUTOGRAPH.

Consisting of 4 lines, on one page, small 8vo. £42

"This Sacred Guide has Dorothea giv'n,
To shew a Straying Sheep ye way to Heav'n;
With forms of Righteousness she well may part,
Who bears ye Spirit in her upright Heart."

With heading:—

"Verses written in a Prayer Book given to me by Lady Burlington. Aug. 1st, 1753."

577 AUTOGRAPH MANUSCRIPT OF A CHARADE OF EIGHT LINES. £18 18s

"The first thing is yt thing without wch we hold
A very good bargain can ever be sold." Etc.

GEORGIAN POETRY—*continued.*

WALPOLE (Horace), 1717-1797.

WITH VERSES.

580 AUTOGRAPH LETTER SIGNED (INITIALS) TO THOMAS GRAY, THE POET, WITH SOME 26 LINES OF VERSE IN THE TEXT.

2 pp., 4to. *Arlington Street, Christmas Day,* 1755. £16 16s

"To draw poetry from you, I send you these mediocre verses, the only ones in fashion; the first lines indeed are pretty when one considers they were writ by a man of seventy, Lord Bath. The first Epigram was a thought of George Selwyn's rhimed; the last is scarce a thought at all.

"Ministers, Patriots, Wits, Poets, Paymasters all are dispersed & gone out of town. . . . Adieu! I expect prodigious interest for my pômes."

The first Poem is headed:—

"Advice of Dr Oliver to Sir John Cope on his getting St Anthony's fire by drinking the Bath waters out of Miss Molly's hand. By Lord Bath."

It comprises 16 lines, and ends:—

"Sip not, dear Knight, the Daughter's liquid fire,
But take the healing bev'rage from the sire:
Twill ease thy gout—for Love no cure is known;
The God of physic cou'd not cure his own."

The next, an Epigram of four lines, is entitled "On Ld. Darl[ington]s being made joint paymaster." Whilst the third is an Epigram of six lines "On Splitting the Pay Office."

"Holles, not past his childhood yet, retains
The maxims of his Nurse or Tutor's pains:
Thence did the mighty Babe this truth derive,
Two negatives make an affirmative:
But ah! Two Dunces never made a Wit,
Nor can two Darlingtons compose a Pitt."

GEORGIAN POETRY—*continued.*

COLLINS (William), 1721-1759.

" One of the most exquisite poets, and of whom, perhaps, without exaggeration it may be asserted, that he partook of the credulity and enthusiasm of Tasso, the magic wildness of Shakespeare, the sublimity of Milton, and the pathos of Ossian." —Nathan Drake.

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581 VERSES HUMBLY ADDRESS'D TO SIR THOMAS HANMER, ON HIS EDITION OF SHAKESPEAR'S WORKS. By a Gentleman of Oxford.

FIRST EDITION. 12 pp., folio. *Morocco, g. e.*

London, Printed for M. Cooper, 1743.

(SEE ILLUSTRATION, PLATE NO. XL.) £105

William Collins published these verses whilst still a student at Oxford, and a few weeks before he graduated as B.A. He was a friend of Dr. Johnson and became intimate in the literary circles of the day, knowing Armstrong, Quin, Garrick and Foote, forming a special friendship with Thomson. Collins belonged to the new school, represented in criticism and history by his friends the Wartons, who showed the love of the romantic element in literature which was afterwards to become fashionable. The Wartons could appreciate what they could not rival. Gray was his only equal in contemporary poetry.

GEORGIAN POETRY: COLLINS (WILLIAM)—*continued.*

582 AN EPISTLE: addrest to Sir Thomas Hanmer, on his Edition of Shakespear's Works.

The Second Edition.

To which is added, A Song from the "Cymbeline" of the same Author.

15 pp., folio. *Half morocco.*

London, Printed for R. Dodsley, 1744. £35

Referring to Shakespeare and many of the characters created by him. The first edition with the addition of "Song from Cymbeline." Commences:—

"While born to bring the Muse's happier Days,
A Patriot's Hand protects a Poet's Lays:
While nurst by you she sees her Myrtles bloom,
Green and unwither'd o'er his honour'd Tomb:
Excuse her Doubts, if yet she fears to tell
What secret Transports in her Bosom swell:
With conscious Awe she hears the Critic's Fame,
And blushing hides her Wreath at Shakespear's Name" Etc.

GRAINGER (James), 1721?-1766.

583 THE SUGAR-CANE: a Poem. In Four Books. With Notes.

Engraved frontispiece.

FIRST EDITION. 4to. *Half calf.*

London, R. and J. Dodsley, 1764. £1 5s

GEORGIAN POETRY—*continued.*

SMART (Christopher), 1722-1771.

"No one can afford to be entirely indifferent to the author of verses which one of the greatest of modern writers has declared to be unequalled of their kind between Milton and Keats."—Edmund Gosse.

---

584 CARMEN CI. ALEXANDRI POPE IN S. CAECILIAM LATINE REDDITUM A CHRISTOPHERO SMART.

FIRST EDITION. 13 pp., folio. *Half morocco.*

Cambridge, 1743. £52 10s

Christopher Smart's first publication was this translation into elegant Latin elegiacs of Pope's "Ode to St. Cecilia," for which he received a very civil letter from Twickenham by way of acknowledgment. His "Song to David" sold at Sotheby's for £590.

There is a correction in the seventh stanza in Smart's hand.

MASON (William), 1724-1797.

585 A SONNET addressed "To the Right Reverend the Bishop of Lichfield and Coventry and Preceptor to their Royal Highnesses the Prince of Wales and Bishop of Osnaburg."

The Original Manuscript entirely in the Autograph and Signed by the Poet.

Consisting of 14 lines on 1 page, 8vo.

Aston, 12th November, 1776. £3 3s

An interesting sonnet addressed to Dr. Richard Hurd, Bishop of Lichfield and Coventry, who was consecrated 12th February, 1775, and appointed Preceptor to the Prince of Wales and Duke of York in 1776.

"Still let my Hurd a smile of candour lend
To scenes, that dazed on Grecian pennons tower,
When, in low Thurceston's sequester'd bower,
He praised the strain because he loved the friend
There golden Leisure did his steps attend." Etc.

GEORGIAN POETRY—*continued.*

GOLDSMITH (Oliver), 1728-1774.

"What can be more exquisite than the poetry of Goldsmtih, whose versification is, without any exception, more sweet and harmonious than that of any other poet, and whose sentiments and imagery are equally beautiful and pathetic."—Nathan Drake.

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586 POEMS AND PLAYS. To which is Prefixed the Life of the Author.
Engraved title, portrait and plates.
Small 8vo. *Calf.*
London, Printed for B. Newbery and T. Johnson, 1780.
£5 5s

"This edition contains several Additions and Corrections never before printed; being the only perfect one ever published of this celebrated Author's Poems."

587 POETICAL AND DRAMATIC WORKS. Now first collected. With an account of the Life and Writings of the Author.
With engraved portrait.
FIRST EDITION. 2 vols., small 8vo. *Original calf.*
London, Printed by H. Goldney, 1780. £10 10s

PERCY (Thomas), 1729-1811.

588 RELIQUES OF ANCIENT ENGLISH POETRY: Consisting of Old Heroic Ballads, Songs, and other Pieces of our earlier Poets (chiefly of the Lyric kind). Together with some few of later Date.
Engraved frontispiece by C. Grignion, and vignettes.
FIRST EDITION. 3 vols., small 8vo. *Original calf.*
London, Printed for J. Dodsley, 1765. £8 10s

An epochmaking book in the history of English literature. It promoted with lasting effect the revival of interest in our older poetry and is, perhaps, the most agreeable selection which exists in any language.

Prefixed is an "Essay on the ancient English Minstrels." This edition also contains a few Poems not inserted in subsequent issues.

GEORGIAN POETRY: PERCY (THOMAS)—*continued.*

589 RELIQUES OF ANCIENT POETRY. Another Edition.
Engraved frontispiece and vignettes.
3 vols., small 8vo. *Original calf.*
London, Printed for J. Dodsley, 1775. £2 18s

590 RELIQUES OF ANCIENT ENGLISH POETRY. Another Edition.
3 vols., small 8vo. *Original calf.*
London, 1794. £2 15s

CROKER (Temple Henry), 1730?-1790?.

591 ARIOSTO (Ludovico). ORLANDO FURIOSO. In Italian and English.
Vignette of Ariosto on title.
2 vols., 4to. *Contemporary red morocco gilt, g. e.*
London, Printed for the Editor, 1755. £3 10s
The first edition of Croker's verse translation of Ariosto.

COWPER (William), 1731-1800.

"Cowper is a true poet of a very rare type, one of the most important in the development of English poetry."—Frederic Harrison.

"I am enchanted with this poet; his images so natural and so much his own! Such an original and philosophic thinker! Such genuine christianity! and such a divine simplicity!"—Hannah More.

UNCUT COPY OF THE FIRST EDITION.

592 HOMER'S ILIAD AND ODYSSEY. Translated into English Blank Verse by W. Cowper.
FIRST EDITION. 2 vols., 4to.
An entirely uncut copy, original boards (new back).
London, J. Johnson, 1791. £15 15s

GEORGIAN POETRY: COWPER (WILLIAM)—*continued.*

593 POEMS by William Cowper, of the Inner Temple, Esq.
FIRST EDITION. 8vo. *Original tree calf.*
London, Printed for J. Johnson, 1782. £3 3s

594 POEMS. The Fourth Edition.
2 vols., 8vo. *Original calf.*
London, Printed for J. Johnson, 1788. 15s

595 WORKS. Comprising his Poems, Correspondence and Translations. With a Life of the Author, by Robt. Southey.
Illustrated with frontispieces, engraved titles and portraits.
15 vols., 12mo. *Morocco gilt, g. e.*
London, 1836. £6 18s

COLMAN (George, the Elder), 1732-1794.

596 AUTOGRAPH LETTER SIGNED TO DAVID GARRICK.
2 pp., 4to. *29th August,* 1776. £18 18s

A very interesting letter, as it was only the previous March that the feud between Coleman and Garrick had been healed. This letter was written to Garrick just after he had retired from the Stage, and the Prologue to which he refers was evidently written by Garrick for the new partners of Drury Lane. Coleman, in altering certain lines, does so to make reference to Garrick's retirement. His altered lines read:—

"resigns the reins,
But the new partners of the Old Machine,
Hoping you'll find it snug, & tight, & clean,
Now that with much civility they'll treat you,
Will drive you well, & pleasantly will seat you;
The road is not all Turnpike—& what worse is,
We can't insure your watches or y^r^ purses;
Yet humbly hope your favour to engage
To patronize the Royal Drury Stage."

GEORGIAN POETRY—*continued.*

CUMBERLAND (Richard), 1732-1811.

597 ODES.

FIRST EDITION. 28 pp., 4to. *Unbound.*

London, Printed for J. Robson, 1776. £1 5s

With long dedication to George Romney. Containing two "Odes," one "To the Sun"; and the other "To Dr. Robert James."

FALCONER (William), 1732-1769.

598 THE SHIPWRECK: A Poem, in Three Cantos. By A Sailor.

Folding Map and one folding plate, "Elevation of a Merchant-Ship."

FIRST EDITION. 4to. *Original boards, uncut.*

London, Printed for the Author, 1762. £10 10s

"The merits of this celebrated composition are indeed undeniable. None but a great poet could have written 'The Shipwreck,' and that great poet must of necessity have been a thorough sailor. What home and its placid attractions are to the landsman, the sea and the storm were to Falconer. He delights in decking the ocean with all the terrific sublimity and wild beauty of which it is capable, and then calling upon us to admire the picture; our admiration may be enforced, but whilst we tremble, we cannot but applaud." (S. Austin Allibone).

LLOYD (Robert), 1733-1764.

599 THE NEW-RIVER HEAD. A Tale. Attempted in the Manner of Mr. C. Denis. And Inscribed to John Wilkes, Esq.

24 pp., 4to. *Unbound.*

London, Printed for G. Kearsly, 1763. 10s 6d

GEORGIAN POETRY—*continued.*

LLOYD (Evan), 1734-1776.

600 THE POWERS OF THE PEN. A Poem. Addressed to John Curre, Esq.

Engraved frontispiece by J. Mortimer.

The Second Edition, with large Additions.

London, Printed for the Author, 1768.

THE METHODIST. A Poem.

FIRST EDITION.

London, Printed for the Author, 1766.

THE CONVERSATION. A Poem.

FIRST EDITION.

London, Printed for the Author, 1767.

AN EPISTLE TO DAVID GARRICK, ESQ.

With engraved frontispiece.

FIRST EDITION.

London, Printed for the Author, 1773.

The four works bound together. 4to. *Old calf. London,* 1766-73. £4 4s

"The Powers of the Pen" is for the most part an attack on Dr. Johnson and his edition of Shakespeare's works, and contains numerous references to the great poet. The 'Methodist' and the 'Conversation' both bear Lloyd's autograph on their titles. Further references are made to Shakespeare and Garrick in the 'Epistle' and the 'Conversation,' while the frontispiece of the former represents Nature' leaning on the sarcophagus of Shakespeare, crowning Genius with laurel."

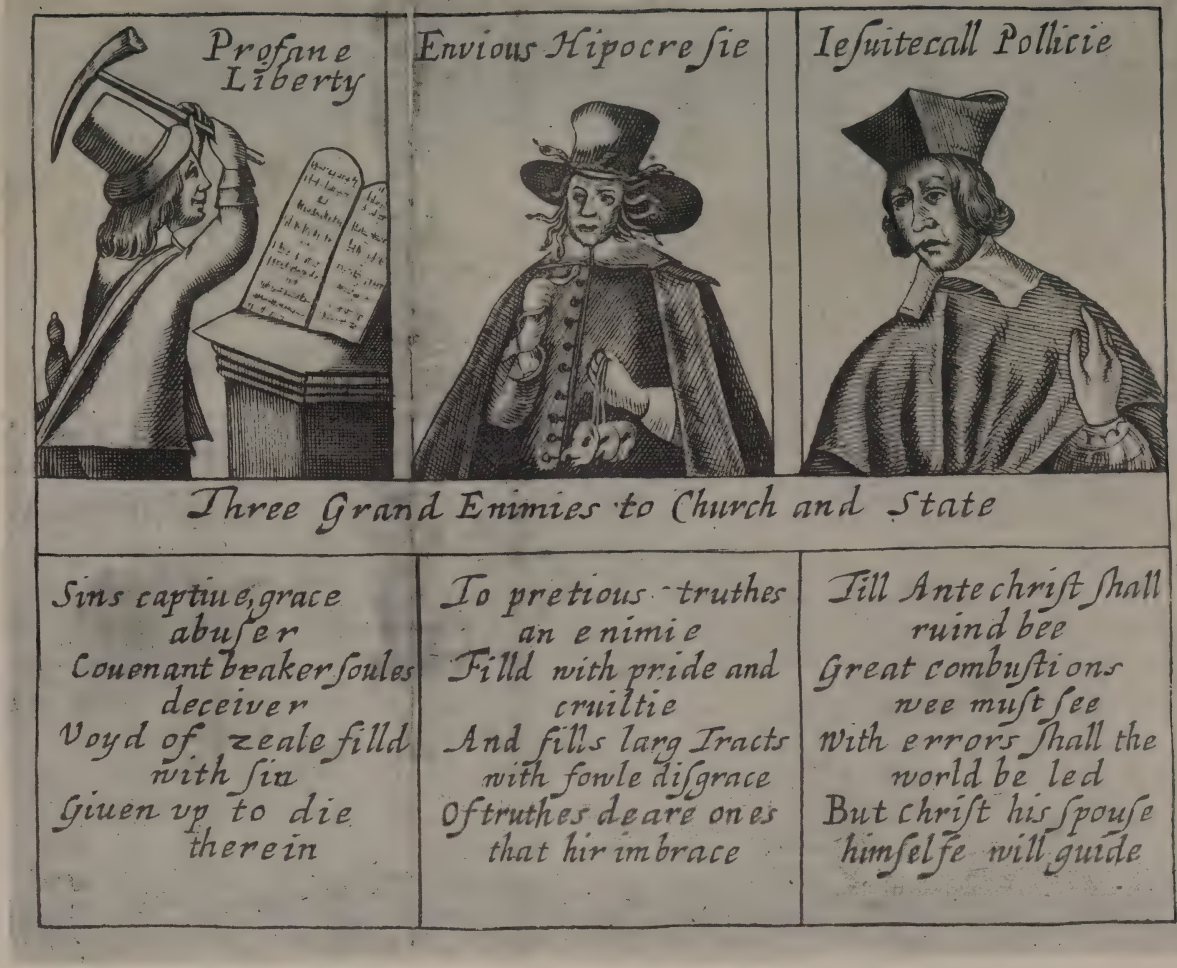
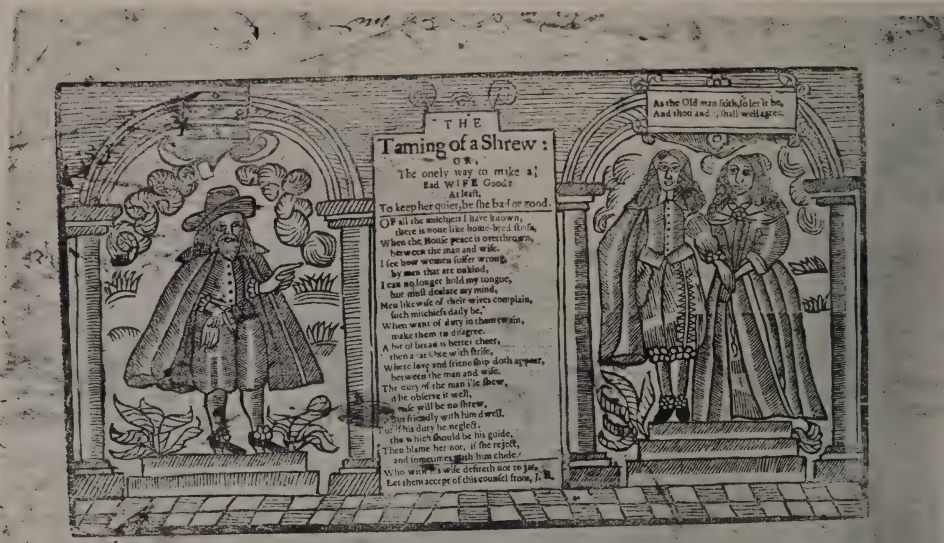


PLATE XXXI.

THE TIMES DISPLAYED IN SIX SESTYARDS BY SAMUEL SHEPPARD. 1646.
See Item No. 233.



The Counſel of a Father to his Son newly Married.

The firſt Document.

YOung man that now art wedded to a wife,
Uſe her even as the apple of thine eye,
Then if the be of nature heard to ſtrife,
Thy love will cauſe her wrath in her to dye;
even as ſoft things fiery bullets do allay,
that through walls of ſtone do make their way

I.

And if thou thinkeſt thy wooing to be done,
Or ended quite upon thy wedding day,
Thou art deceiv'd, it is but then begun,
And muſt continue till thy dying day:
for as at firſt thou woo'ſt her to be wife,
ſo muſt thou do unto a quiet life.

II.

Thou muſt be firſt as thou waſt at the firſt,
Loving and courteous to her every way,
So ſhe hath an everlaſting thirſt,
That never can be quenched, nor yet decay:
if thou ſhalt thus loving unto her do prove,
ſhe ſhall anſwer thee again with love for love.

IV.

Talk with her as a wife man ought to do,
And let not thy converſing her diſdain,
Keep company with his accuſtomed crew,
Leſt that Gods grace in thee be defaced:
for many a man doth on his wife complain,
when as the fault doth in himſelf remain.

V.

Give her both good and decent cloathes to wear
With meat and drink and all things neceſſary,
See that thou keep her not in too much fear,
For this will make her quickly of the weary:
I dare preſume that woman will be quiet,
that wanteth nor good raiment nor good dyet

VI.

She is thy wife, remember this always,
'Tis fit that ſhe ſhould have ſome recreation,
Let her not ſpend the ornament of her days,
At home in ſorrow, ſorrowne with paſſion,
but walk abroad with her in friendly wiſe,
as Adam did with Eve in Paradiſe.

VII.

Each morning when from ſleep thou doſt awake,
Depart from her in ſuch a manner take,
Thy leave of her in ſuch a manner make,
As if thou went to go an hundred miles:
ſhe will take notice of it, thou will find,
and unto thee no doubt will prove as kind.

III.

If thou abroad with company do come,
Let no perſon from keep thee out too late,
For that is the way to make her grieve at home,
Impair her health, and weaken thy ſtate,
eſpecially come thou not home in drink,
for this will make a good wife chide, I think.

IX.

If that the neighbors do in words abuſe her,
Then thou muſt be her friend to take her part,
If ſhe be faulty, modeſtly excuſe her,
And ſhe will love thee then with all her heart:
a mind that I ſay, and ſteer thy courſe thus even,
and you will live as if you were in heaven.

X.

Let not thy children nor thy Servants ſlight her,
leſt give her lawful power to correct them,
If any body wrong her, thou muſt right her,
If friends do viſit her thou muſt reſpect them,
and entertain her after and her brother,
I as kindly as thy father and thy mother.

XI.

Above all things my ſon I thee deſire,
Not to be jealous of thy loyal wife,
For jealouſie is a conſuming fire,
And thou will never live a quiet life:
then if the chance to read her thoſe away,
thank thine own fill, and thy fond jealouſie.

XII.

A Cockquean he not thou in any wiſe,
Scorn not the pot, nor meddle with the room,
Ask not what oatmeal will the pot ſuffice,
or how much ſhe paid for her laſt broom,
meddle thou not with pottage-pot or laſk,
leſt with the ladle ſhe thy pate do crack.

XIII.

Be thou ever in thy calling diligent,
Play not at dice, nor handle not a card,
For theſe two things will cauſe thee to repent,
And beggery in the gameſters juſt reward:
o with what hearts can men abroad thus rome,
and let their wives and children want at home.

XIV.

Spend not thy money in a Tipling houſe,
For drunkenneſs is an odious thing,
Many with Quarrel when they do carowſe,
And divers miſchief from this vice do ſpring.
A drunkard is diſtaſted of all, therefore,
make not thy Houſhold rich, and thy wife poor.

XV.

If the occaſion have abroad to go,
With other women merry for to be,
Deny her not, this ſometimes muſt be ſo,
When thou gee'ſt forth ſhe never hinders thee,
Anſwer me this, is ſhe thy wife or Slave?
ſhe is a wife, be not to her a knave.

XVI.

Do not examine her for every penny,
Women have divers ways to lay out coin,
Neither ſhould thou perſwaded now by any,
To call thy wife, but all to her reſign.
If thou be careful and a loving mate,
the other will diminiſh thy ſtate.

XVII.

If thou ſometimes her mind to thee do break,
And tell that with her all things is not right,
oo if her little finger do but ake,
Cheriſh her up, and ſhe'l in thee delight.
She'l do as much for thee if need require,
and anſwer love for love to thy deſire.

XVIII.

Believe no falſe reporters, nor Slanderous words,
or cavilous people 'gainſt thy young wife,
They are as better then two edged ſwords,
Which if thou do regard will breed much ſtrife
look what thou doſt heard be to their diſgrace
take her and kiſs her even before their face.

XIX.

If thou be ſometimes croſt in thy vocation,
Fret not, nor be thou perviſh with thy wife,
For ſhe poor heart expects no alteration,
But laſting love in thee during thy life,
Bridle thy paſſion, and let her not know
of any thing may bring her care and woe.

XX.

If ſhe be ſometimes perviſh, merry,
And do not ſtrike thy wife in any caſe,
For that is the way to make her, if then merry
And that is a thing will tend to thy diſgrace
out of thy wife thou canſt not beat the devil,
and if thou beat him in, ſhe is made more evil.

XXI.

Provoke her not to wrath by words and frowns
For ſhe is a tender creature quickly moved,
And bitter words a reader heare more wounds,
Then all things elſe from him who once ſhe loved
for often times a ſharp and bitter word,
doth pierce a womans heart more then a ſword

XXII.

Bear ever with the weakneſs of her ſtature,
Think not thy wife an Angel without faults,
She is as thy ſelf, a weak and earthly Creature
Thou art the ſtrongeſt perſon many doſt halt,
ſince it is ſo, in vain to contend,
ſince thou as well as ſhe haſt faults to mend.

XXIII.

If thus thou do thou ſhalt gain honour by it,
And all thy friends ſhall laugh her ſoes to ſcorn,
Thou and thy wife ſhall ever live in quiet,
And many graces ſhall thy houſe adorn.
Good people will commend thee, heaven ſmile
To ſee how thou the devil doſt beguile.

The Concluſion.

If all theſe rules thou doſt obſerve and keep,
And ſhe continue in perverſeneſs ſtill,
A juſt cauſe hadſt thou then to wail and weep
Her to amend doth almoſt paſſ my skil
but yet thou ſhalt thy comfort much enlarge,
if thou theſe duties unto her diſcharge

H. C.

FINIS.

London, Printed for F. Coles, in Wine-ſtreet, neer Hatton-Garden.

SHAKESPEAREAN BROADSIDE. c. 1635.
See Item No. 244.

GEORGIAN POETRY—*continued.*

BEATTIE (James), 1735-1803.

"Nor tremble lest the tuneful art expire,
While Beattie strikes anew old Spenser's lyre;
He, best to paint the genuine minstrel knew,
Who from himself the living portrait drew."
—Hannah More.

UNCUT COPY.

601 THE MINSTREL; or the Progress of Genius. A Poem.
FIRST EDITION OF BOTH BOOKS. 4to. *Unbound, uncut.*
London, 1771-74. £5 5s

Beattie's most celebrated poem. The harmony of versification and the beauty of the descriptive passages have preserved it from the oblivion which has overtaken so much of the writing of the period. Immediately after its publication Gray wrote to congratulate the author.

THOMPSON (Edward), 1738?-1786.

SHAKESPEARE'S JUBILEE.

602 TRINCULO'S TRIP TO THE JUBILEE.
FIRST EDITION. 4to. *Boards.*
London, 1769. £5 5s

This Poem was written by Edward Thompson, who became a Captain in the Royal Navy. It is a boisterous Ode dedicated to John Hall Stevenson.

"With Shakespeare I sail'd in a Tempest of yore,
We had land's-men on board of the quality corps,
And were shipwreck'd by Jove on a comical shore.
With his up and down."

"But old captain SHAKESPEARE, the best of all men,
For who in experience had half such a ken,
He cou'd raise up a tempest, and lay it again,
With his up and down."

GEORGIAN POETRY—*continued.*

COMBE (William), 1741-1823.

603 AUTOGRAPH MANUSCRIPT (cut Signature added) of a Poem of three verses of six lines each, entitled "To Miss A. Gouldsmith."

1 page, 4to. *14th February,* 1813. £6 6s

"Say lovely Anna, shall the flame
Which burns within my breast,
Whose active power I cannot name,
Whose heat consumes my rest,
Say shall this tyrant passion prove
The bane of bliss, or source of love.
With that sweet form and native ease,
That animating grace,
That lively smile, which, when you please,
Can gild your charming face;
From ev'ry frown and angry gesture free,
Say, will you kindly please to smile on me!" Etc., etc.

ERSKINE (David Steuart, Earl of Buchan), 1742-1829.

WITH POEM "TO THE SHADE OF THE POET, BURNS."

604 AUTOGRAPH LETTER SIGNED TO T. COUTTS.

1 page, to. *Dryburgh Abbey, 27th April,* 1815.

With the Poem on Robert Burns mentioned in the letter.

£5 5s

Referring to the marriage of Mr. Coutts, and as a mark of his good regard for the character and conduct of Mrs. Coutts, he sends her

". . . a copy of the poor old King's last testimony to mine since which time He has never had it in his power to dictate a letter to anyone. I send her also in my own hand writing a copy of my extemporaneous address to the Shade of the Ayrshire Bard Robert Burns when I crown'd his Bust at the feet of the colossal statue of Sir William Wallace on the Firehill of Dryburgh."

The poem is entitled

"Address to the Shade of the Poet Burns, by the Earl of Buchan when he crowned his bust at Dryburgh, Oct. 15, 1815."

"Poet of Ceila here at Wallace's feet,
Thy generous Muse they manly soul I greet;
Thy soul now sever'd from a servile crew,
And blest, united to the chosen few!" Etc.

GEORGIAN POETRY—*continued.*

HAYLEY (William), 1745-1820.

605 EPISTLE TO ADMIRAL KEPPEL.

FIRST EDITION. 4to. *Half morocco, uncut.*

London, Printed for Fielding and Walker, 1779. £2 15s

606 PLAYS OF THREE ACTS; Written for a Private Theatre.

FIRST EDITION. 4to. *Boards, uncut.*

London, Printed for T. Cadell, 1784. £3 3s

In verse throughout. Containing :—"The Happy Prescription, a Comedy," "Marcella, a Tragedy," "The Two Connoisseurs, a Comedy," "Lord Russel, a Tragedy," and "The Mausoleum, a Comedy."

607 THE TRIUMPHS OF TEMPER, A Poem: In six Cantos.

With frontispiece in colours and the 6 plates by Blake from the 1803 *Edition.*

12mo. *Polished calf gilt, g. e., by Lloyd.*

Chichester, Printed by William Mason, 1817. £6 18s

608 AUTOGRAPH MANUSCRIPT SIGNED (with initials) of a Poem entitled "The Two Painters."

1 page, 4to. *July* (1782). £1 10s

An interesting manuscript which Hayley sends to Mr. Long Surgeon, with Subscription and initials at end, and Autograph Note overleaf.

The poem commences:—

"Painting sweet Maid whose magick Art
Delights the eye and wins the Heart,
When first with her enlivening Smile
She view'd our long-neglected Isle,
To Reynolds gave her flowing Line,
And said sweet Artist Grace be thine!" Etc.

GEORGIAN POETRY—*continued.*

SEWARD (Anna), "Swan of Lichfield," 1747-1809.

609 ELEGY ON CAPTAIN COOK.
The Third Edition.
Together with:
MONODY ON MAJOR ANDRE.
FIRST EDITION.
Two volumes in one, 4to. *Original calf.*
London, 1781; *and Lichfield,* 1781. £6 6s

610 MONODY ON MAJOR ANDRE. To which are added Letters addressed to her by Major André in the Year 1769.
Second Edition. 4to. *Boards.*
Lichfield, J. Jackson, 1781. £3 10s

Sabin, 79478.
With the original autograph signature of Miss Anna Seward at the end of the Poem.
Major André was chosen by Sir Hy. Clinton to conduct the negotiations with General Benedict Arnold for the surrendering of West Point Fortress, was captured in the American lines when dressed as a civilian, and was hung as a spy. He was, perhaps, the best loved officer in the British Army, and his execution caused a storm of feeling against Washington, who, however, had performed his duty at a great sacrifice to his own feelings. Miss Seward was one of André's earliest friends, and her work shews considerable poetical merit, and contains valuable biographical notes.

DAY (Thomas), 1748-1789.

AMERICAN WAR OF INDEPENDENCE

611 THE DESOLATION OF AMERICA: a Poem.
FIRST EDITION. 4to. *Boards.*
London, Kearsly, Richardson and Urquhart, 1777. £5 10s

Sabin, 18981.
This poem was written as a denunciation of the War with America. Thos. Day is famous as the author of "Sandford and Merton."

GEORGIAN POETRY: DAY (THOMAS)—*continued.*

AMERICAN WAR OF INDEPENDENCE

612 THE DEVOTED LEGIONS: a Poem. Addressed to Lord George Germaine, and the Commanders of the Forces against America.

4to. *Boards.*

London, G. Kearsley, 1776. £5 5s

Sabin, 18982.

This poem is based on the disastrous expedition of Crassus and the Roman Legions, against their allies the Parthians, and on Atteius' denunciation of that Expedition, and is meant to be symbolical of the War against America.

CRABBE (George), 1754-1832.

613 THE BOROUGH: a Poem, in Twenty-four Letters.

FIRST EDITION. 8vo. *Original boards, uncut.*

London, Printed for J. Hatchard, 1810. £2 2s

WHEATLEY (Phillis), b. 1754?.

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FIRST EDITION. Small 8vo. *Crimson morocco gilt, g. e.*

London, Printed for A. Bell, and sold by Messrs. Cox and Berry, Boston, 1773. £3 10s

"Phillis was brought from Africa to America in 1761, between seven and eight years of age. Without any assistance from school education, and only by what she was taught in the family, she, in 16 months, attained the English language."

GEORGIAN POETRY—*continued.*

BLAKE (William), 1757-1827.

615 SONGS OF INNOCENCE AND OF EXPERIENCE, shewing the Two Contrary States of the Human Soul.

8vo. *Full polished calf by Bedford.*

London, W. Pickering and W. Newbery, 1839. £18 18s

The editor of this volume, whose name does not appear, was James John Garth Wilkinson, homœpathist and translator of Swedenborg.

The circumstances which led to its production were as follows. "In 1838 Mr. Charles Augustus Tulk lent Mr. Wilkinson a copy of Wm. Blake's 'Songs of Innocence and Experience,' a copy of Blake's own making. . . . The delicacy and spiritual simplicity of the Songs made a deep impression on Garth Wilkinson who was himself to do somewhat similar work in his 'Improvisations from the Spirit.' His brother William, holding no lower opinion came forward with the necessary funds; subscribers were sought for high and low; a preface was written and the edition, a thin cloth-bound octavo was published jointly by Pickering & Newbery on July 9, 1839.

It is of much bibliographical interest, but the edition was probably a small one, and the book is now somewhat rare."—Geoffrey Keynes.

616 SONGS OF INNOCENCE AND OF EXPERIENCE.

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618 POEMS, CHIEFLY IN THE SCOTTISH DIALECT.

Portrait.

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Portrait.

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Engraved portrait and plates.

2 vols., 8vo. *Half calf.*

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621 POETRY. Edited by W. E. Henley and T. F. Henderson.

With portrait and etchings by W. Hole.

4 vols., 8vo. *Half morocco, uncut, t. e. g.*

Edinburgh, 1896. £7 18s

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So long, so clear, Britannia's fame shall last
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At the end of the volume are a number of cuttings from contemporary newspapers, regarding and describing the performance.

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"His was the first significant note of conscious transition from the formalism and the affected classicism of the epoch of Johnson and Pope to the lyric freedom of Wordsworth, Shelley, and Keats."—Wm. Tirebuck.

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Apart from the letters the collection includes five manuscript lists of omissions from the following plays which he produced, "Peter the Great," "Caswallon," "The Knights Templars," "The Assignation," "The Pledge," and the Autograph Manuscript of a poem written at the request of Lady Blessington in which he mentions the Thrales and Dr. Johnson.

THOMSON (Alexander), 1763-1803.

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"You have at last, such as it is, what I call a Poem on Darkness. You will fancy it pleases me, but if you are not better pleased with it than I am my time & pains have been but indifferently bestow'd. I hope more from your kindness than your judgment. Enough of this." Etc., etc.

"To write of Darkness now the rising sun
His beams has on the smiling landscape thrown,
Has chas'd the feeble enemy away,
Feeble is Darkness in the month of May.
Of what is horrible esteem'd to write,
To celebrate the Beautyes of the night
Rejoycing in the most delicious light
Unwillingly my Muse attempts." Etc., etc.

BLOOMFIELD (Robert), 1766-1823.

634 THE FARMER'S BOY; A Rural Poem.

FIRST EDITION. 4to. *Uncut copy, bound in half levant morocco, t. e. g., other edges untrimmed.*

London, 1800. £27 10s

Inserted is an original manuscript by Bloomfield, 1 page commencing:—

"Spirit of Burns, the daring child
Of glorious freedom, rough and wild,
How have I wept o'er all thy ills,
How blest thy Caledonian hills!
How allmost worship'd in my dreams
Thy mountain haunts, thy classic streams,
How burnt with more than lowland fire
To mark thy giant strength aspire
In patriot themes; and then to prove
Thy wondrous powers in themes of love!" Etc., etc.

and at end—

"From a poem unpublished
which very probably will
remain so.

R.B.
Feb., 1809."

GEORGIAN POETRY: BLOOMFIELD (ROBERT)—*continued.*

635 GOOD TIDINGS; or, News from the Farm. A Poem.

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This Poem is dedicated to Dr. Edward Jenner and deals with Vaccination.

635A AUTOGRAPH LETTER SIGNED with Poem of five verses of four lines each, to Mrs. Jones.

1¼ pp., 4to.

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Bloomfield sends the poem on receiving a gift of wild flowers from Mrs. Jones.

"And so little flowers ye from Isabel came,
From midst the profusion of Spring!
How fresh are your hues, how I love your wild name!
But O, how I wish you could sing!
Did she pluck ye herself? Then ye mourn for the wound,
And hang in the posture of woe
With eyes of pale yellow cast down on the ground,
While hers are as black as the sloe." Etc., etc.

DUBOIS (Edward), 1774-1850.

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CROXALL (Samuel), d. 1752.

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The author suggests that Mr. Pinchbeck proceeds to America and quenches "the hot Turmoil that flames in Boston's angry Soil," and concludes:—

"Swift to the Congress with my Freight
I'll Speed, and on their Heads its Weight
Souse with such Skill and Care;
That Putnam, Washington beneath
And grasping Lee shall wish to breathe
A Pint of Priestley's Air." Etc.

GEORGIAN POETRY—*continued.*

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AN

Heroic Poem.

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Engraved frontispiece and title-page from
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Really to personate the Characters." Etc.

"Anon the envious Curtain's drawn, and Lo
The Actors now advance upon the stage;
When brave Mackheath recites his Feats of Honour,
What Bosom beats not in his glorious cause?
What tender Maid can view his soft Amours,
And not begrudge his Polly of the Bliss?
When Polly chants with Uncouth Notes her Moan,
What Youth that pities not her soft Distress" Etc.

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"Immortal Pope! . . . stop for a while my Strain,
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GEORGIAN POETRY: ANONYMOUS—*continued.*

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III. Jealousy. To Edw. Walpole, Esq.
IV. Possession. To the Right Honourable the Lord Viscount Cobham.

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FIRST EDITION. 24 pp., folio. *Half morocco, uncut.*

London, Printed for L. Gilliver at Homer's Head in Fleet-street, 1732. £5 5s

Referring to Queen Elizabeth, Shakespeare, Bacon, etc.:

"Thou first Elizabeth, Imperial Maid,
By freeborn subjects willingly obey'd;
Foe to the Tyranny of Spain and Rome.
Abroad respected, and belov'd at home.
Beneath the friendly shelter of thy Throne
Each Act of Peace with useful Lustre shone:
Industrious Commerce courted every Gale,
And spread in distant Worlds her fearless Sail.
Encourag'd Science rear'd her laurel'd Head,
And all the pleasing Train of Muses led.
Lo! Verulam and Shakespear near Thee stand,
Rais'd by thy Smiles to grace this happy Land,
Both dear to Phoebus, sacred both to Fame,
With Princes here an equal Rank they claim;" Etc.

GEORGIAN POETRY: ANONYMOUS—*continued.*

656 THE FOURTH SATIRE OF THE FIRST BOOK OF HORACE IMITATED. Address'd to Alexander Pope, Esq.

FIRST EDITION. Folio. *Half morocco, uncut.*

London, Printed for J. Roberts in Warwick-Lane, 1733. £4 4s

"And must not Pope then dare to draw his Quill?
Must he, when most we want his Rage, be still?
With fulsome Flatt'ry shall the Presses groan,
And honest Satire be afraid to frown?" Etc.

Refers also to Ben Jonson, Beaumont and Fletcher, Dryden, Webster, and others.

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An attack on the Courtiers of the time.

UNCUT COPY.

658 THE WRONGHEADS: a Poem. Inscrib'd to Mr. Pope. By a Person of Quality.

FIRST EDITION. 12 pp., folio. *Half morocco, uncut.*

London, Printed for T. Astley at the Rose over against the North Door of St. Paul's, 1733. £3 10s

"Shall knaves and fools command the world's applause,
And censure 'scape, because they 'scape the laws?
No . . . Pope forbids, and, fir'd with honest rage,
Resolves to mend, as well as charm, the age;" Etc.

GEORGIAN POETRY : ANONYMOUS—*continued.*

UNCUT COPY.

659 THE COURT MONKIES. Inscrib'd to Mr. Pope.

With large engraved frontispiece.

Folio. *Half morocco, uncut.*

London, Printed and sold by J. Dormer, at the Printing-Office, the Green Door, in Black and White Court in the Old Bailey, 1734. £4 18s

660 THE FALSE PATRIOT. An Epistle to Mr. Pope.

FIRST EDITION. 12 pp., folio. *Uncut, sewn as issued.*

London, Printed for James Roberts, 1734. £5 5s

661 THE KNIGHT AND THE PRELATE : a New Ballad. To the Tune of " King John and the Abbot of Canterbury."

8 pp., 8vo. *Uncut.*

Printed in the Year, 1734. £1 10s

662 POOR LAND'S RUIN; Is it Robin's Doing? An Excellent New Ballad. To an excellent Old Tune. To which is added, The Freeholders Complaint.

8 pp., folio. *Unbound, uncut.*

London, Printed for E. Holloway, 1734. £2 2s

Concerning taxes on Tobacco.

GEORGIAN POETRY: ANONYMOUS—*continued.*

663 A Satire.

16 pp., folio. *Unbound.*

London, Printed for T. Cooper, 1734. £1 1s

On Robert Walpole.

664 The State Weather-Cocks.

With vignette on the title, representing St. James' Palace and White's Chocolate House.

First Edition. 16 pp., folio. *Uncut, sewn as issued.*

London, Printed and sold by J. Dormer, 1734. £3 3s

With references to Alexander Pope.

UNCUT COPY.

665 A Tryal of Skill between a Court Lord, and a Twickenham Squire. Inscrib'd to Mr. Pope.

With engraved vignette on title representing Pope fencing.

First Edition. Folio. *Half morocco, uncut.*

London, Printed and sold by J. Dormer, at the Printing-Office, the Green Door, in Black and White Court in the Old Bailey, 1734. £5 5s

A spirited attack on Pope.

666 Of Business and Retirement. A Poem. Address'd to the British Atticus.

4to. *Original half calf.*

London, Printed for John Watts, 1635 (?1735). 15s

Also contains:—

"Memoire sur la Liberté de l'Etat de Florence," 1721.

GEORGIAN POETRY: ANONYMOUS—*continued.*

667 EPISTLE (AN) TO ALEXANDER POPE, ESQ.; Occasion'd by some of his Late Writings.

FIRST EDITION. 8 pp., folio. *Half morocco, uncut.*

London, Printed for J. Wilford, 1735. £4 4s

Mentioning Lucretia and Tarquin from Shakespeare's poem "The Rape of Lucrece."

"Had Titian's Pencil, justly term'd Divine,
Been guided by a Hand, a Heart like thine;
Lucretia differently had been express'd,
And kindred Wounds, deep mark'd upon her Breast;
Through well known Passages would Tarquin scape,
The whole an Assignation, not a Rape." Etc.

"Fly me such Friends; no, P—pe, I'de rather chuse
Thee for a Judge of my Dramatick Muse:
Thou who hast wounded my loved Shakespeare's Fame,
And sought to cloud his Glory with thy Name;" Etc.

668 ALBANIA: a Poem, Address'd to the Genius of Scotland. Dedicated to General Wade.

22 pp., folio. *Half morocco.*

London, Printed for T. Cooper, 1737. £5 5s

This spirited Poem, long neglected, was at length praised by Beattie, Drake, and Sir Walter Scott, and reprinted in 1803.

UNCUT COPY.

669 EUGENIO: or, Virtuous and Happy Life. A Poem. Inscrib'd to Mr. Pope.

FIRST EDITION. Folio. *Half morocco, uncut.*

London, Printed for R. Dodsley, in Pall-mall, 1737. £3 10s

"But chiefly thou, O Pope, befriend my Lays,
No fancy'd Fame can bless me like thy Praise." Etc.

GEORGIAN POETRY: ANONYMOUS—*continued.*

670 AN ODE to the Earl of Chesterfield, imploring his Majesty's Return. In Imitation of Horace, Ode II, Book IV.

10 pp., folio. *Unbound, uncut.*

London, Printed for T. Cooper, 1737. £3 3s

References to Pope.

671 POETICAL COMMON-PLACE BOOK. Collection of Poetical pieces, taken from the Works of Pope, Spencer, Milton, Dryden, Denham, Young, Corneille, Boileau, and others.

Manuscript, extending to over 120 pages.

Small 8vo. *Contemporary red morocco gilt, g. e.*

1737. £3 3s

Chief among the extracts are "The Books of the Illiad," and Milton's "L'Allegro" and "Il Penseroso."

672 THE YEAR OF WONDERS. Being a Literal and Poetical Translation of an old Latin Prophecy, found near Merlin's Cave. By S——n D——k.

6 pp., folio. *Unbound, uncut.*

London, 1737. £1 10s

673 THE CONVENTION. An Excellent New Ballad. To which is added, The King of Spain's Protest, and a New Epitaph.

7 pp., folio. *Unbound, uncut.*

London, Printed for T. Reynolds, 1739. £3 15s

Concerning the South-Sea Company.

GEORGIAN POETRY: ANONYMOUS—*continued.*

674 EPISTLE IN VERSE (AN) TO A FRIEND, in Imitation of the Second Epistle of the First Book of Horace.

13 pp., folio. *Half morocco, uncut.*

London, Printed for J. Robinson, M.D.CC.XXXIX. £3 3s

Referring to Shakespeare's character of Cassius in his play of "Julius Caesar."

"Sore shall He smart, and most severely pay,
Who lets his Passion o'er his Reason sway.
Oft, to his Scorn, shall his unguarded Rage
Act o'er the Part of Cassius on the stage,
Reprove his Friend, upbraid, insult, resent,
Talk like one wild, grow sorry, and repent!" Etc.

The parallel of the above may be found in the quarrel between Cassius and Brutus in the last Act of "Julius Caesar," terminating in Brutus saying:

"O Cassius, you are yoked with a Lamb
That carries anger, as the flint bears fire,
Who much enforced, shews a hasty spark,
And straight is cold again." Etc.

675 AN EPISTLE TO THE RIGHT HONOURABLE SIR ROBERT WALPOLE.

14 pp., folio. *Unbound, uncut.*

London, Printed for R. Dodsley, 1739. £1 10s

676 AN EXCURSORY VIEW OF THE PRESENT STATE OF MEN AND THINGS. A Satire. In a Dialogue between the Author and his Friend.

15 pp., folio. *Unbound, uncut.*

London, Printed for C. Corbett, 1739. £2 10s

677 SEVENTEEN HUNDRED AND THIRTY-NINE. Or, the Modern P——s. A Satire. Most Humbly Inscrib'd to the Right Honourable Philip Earl of Chesterfield.

8 pp., folio. *Unbound, uncut.*

London, Printed for T. Reynolds, 1739. £2 2s

A eulogy on Chesterfield.
Refers to Shakespeare's character of Pistol.

GEORGIAN POETRY: ANONYMOUS—*continued.*

678 SIR * * * SPEECH UPON THE PEACE. To the Tune of the Abbot of Canterbury.

8 pp., folio. *Uncut, as issued.*

London, Printed for Jacob Lock, in Fleet-street, 1739.

£1 10s

Referring to trade depression, over taxation, etc., and mentioning Raleigh and Drake.

679 EPIGRAMS IN DISTICH.

20 pp., folio. *Unbound, uncut.*

London, Printed for J. Stagg, 1740. £1 5s

Over 120 epigrams.

680 THE FEMALE RAKE; or, Modern Fine Lady. An Epistle from Libertina to Sylvia. In which is contain'd, The A-la-mode System.

With engraved frontispiece by Vander Gucht.

18 pp., folio. *Unbound.*

Dublin, Printed, London, Reprinted by J. Wilford (*c.* 1740).

£3 10s

681 THE FIRST SATIRE OF JUVENAL IMITATED.

20 pp., folio. *Unbound, uncut.*

London, Printed for H. Goreham, 1740. £1 10s

682 THE GREAT MAN'S ANSWER TO ARE THESE THINGS SO? In a Dialogue between His Honour and the Englishman in His Grotto.

FIRST EDITION. Folio. *Uncut, sewn as issued.*

London, Printed for T. Cooper, 1740. £5 5s

"The Englishman in His Grotto" is meant for Alexander Pope, the "Grotto" referring to his famous garden at Twickenham.

GEORGIAN POETRY: ANONYMOUS—*continued.*

UNCUT COPY.

683 HAVE AT YOU ALL: Being a Proper and Distinct Reply to three Pamphlets just published, Intituled, *What of That?*, *The Weather-menders*, and, *They are not.* By the Author of *Yes, they are.*

FIRST EDITION. 8 pp., folio. *Half morocco, uncut.*

London, Printed for T. Cooper at the Globe in Pater-noster Row, 1740. £4 10s

"I live secure and healthy, while I'm old;
Warm is my Habitation; and my Lot.
A Peaceful, Unfrequented, 'Silent Grot.'"

The "Silent Grot" referring to Pope's Grotto at Twickenham.

UNCUT COPY.

684 A SATIRICAL EPISTLE TO MR. POPE.

FIRST EDITION. Folio. *Half morocco, uncut.*

London, Printed for the Author; and Sold at the Pamphlet-Shop, 1740. £4 4s

"Dear Pope, the Muses' Favourite, and Friend!
Kindly accept, such Verse as I can send.
Take not amiss what here I shall indite,
Thro' Friendship and Experience join'd I write." Etc.

Referring to Shakespearian characters:—

"Who now can bear the sad, the doleful stage,
When Pistoll apes, Othello's manlike Rage?" Etc.

685 THE STATESMAN: A Poem. Humbly inscrib'd to the Right Honourable Sir Robert Walpole.

FIRST EDITION. 20 pp., folio. *Uncut, sewn as issued.*

London, Publish'd by Charles Corbett, 1740. £3 3s

686 THE STAG CHASE IN WINDSOR FORREST. A Poem.
The Second Edition. 20 pp., folio. *Unbound.*
London, Printed for S. Shuckburgh, 1740. 15s

GEORGIAN POETRY: ANONYMOUS—*continued.*

UNCUT COPY.

687 THEY ARE NOT.
FIRST EDITION. 8 pp. *Half morocco, uncut.*
London, Printed for J. Roberts, near the Oxford-Arms in Warwick-Lane, 1740. £3 10s
A reply to the pamphlets "Are these Things So?" and "Yes, they are."

688 A TOUCH OF THE TIMES. A New Ballad. To the Tune of "Oh! London is a fine Town."
FIRST EDITION. 8 pp., folio. *Uncut, as issued.*
London, Printed for T. Cooper, 1740. £2 2s

UNCUT COPY.

689 THE WEATHER-MENDERS: A Tale. A proper Answer to *Are These Things So?* By Mr. Spiltimber.
FIRST EDITION. 8 pp., folio. *Half morocco, uncut.*
London, Printed for T. Roberts, near the Oxford-Arms in Warwick-Lane, 1740. £3 10s

690 BEDLAM: a Poem on His Majesty's Happy Escape from His German Dominions, "And the Great Wisdom of his Conduct There."
12 pp., folio. *Unbound.*
London, Printed for J. Huggonson, 1741. £1 1s
Mentioning Milton, Pope, Dryden, etc.

691 HIGH BOYS UP GO WE! or, a Rod For Somebody. An excellent New Ballad, Occasion'd by a late Poem, entitled, An Ode to Mankind.
8 pp., folio. *Uncut, sewn as issued.*
London, Printed for J. Roberts, 1741. £1 10s
An attack on Sir Robert Walpole and his Ministry. Mentioning Hobbes, Locke, Filmer, etc., in their relation to the ideal government.

GEORGIAN POETRY: ANONYMOUS—*continued.*

692 THE LATE GALLANT EXPLOITS OF A FAMOUS BALANCING CAPTAIN: a new Song. To the Tune of "The King and the Miller."

8 pp., folio. *Unbound.*

London, Printed for J. Huggonson, 1741. £1 5s

693 AN ODE TO MANKIND: Address'd to the Prince of Wales.

13 pp., folio. *Unbound, uncut.*

London, Printed for R. Dodsley, 1741. £1 5s

UNCUT COPY.

694 PRO AND CON.

FIRST EDITION. 10 pp., folio. *Half morocco, uncut.*

London, Printed for J. Roberts, near the Oxford-Arms in Warwick-Lane, 1741. £3 3s

Concerned with the pamphlets "Are these Things so?", "Yes, they are," "What Things?", "They are not," "What of that?" "The Weather-menders," and "Have at you all."

695 MODERN QUALITY. An Epistle to Miss M—— W—— on Her Late Acquired Honour from A Lady of Real Quality. (In Verse.)

12 pp., folio. *Unbound.*

London, Printed for J. Huggonson, 1742. £1 10s

696 THE OLD WIFE'S TALE: or E——d's Wish. A Satire. Humbly Inscribed to her Grace the Duchess Dowager of M——. By Aquila.

8 pp., folio. *Unbound, uncut.*

London, Printed for T. Cooper, 1742. £3 15s

GEORGIAN POETRY: ANONYMOUS—*continued.*

697 THE OLD WIFE'S TALE: or, E——d's Wish. Another Copy.
8 pp., folio. *Unbound.*
London, Printed for T. Cooper, 1742. £2 10s

698 BRITAIN'S WRONGS. A New Ballad. On the M——ry.
8 pp., folio. *Uncut.*
London, Printed for G. Lion (1743). £2 2s
A political satire on the government of the time.

699 THE JUDGMENT OF PARIS. A Poem. By a Student of Christ-Church College, Oxford.
14 pp., folio. *Unbound.*
London, Printed for W. Webster, 1743. £2 10s

700 PLAIN THOUGHTS IN PLAIN LANGUAGE. A New Ballad.
6 pp., folio. *Unbound, uncut.*
London, Printed for W. Webb, 1743. £1 10s

701 A SECOND DIALOGUE BETWEEN G—s E—e and B—b D—n.
8 pp., folio. *Unbound, uncut.*
London, Printed for W. Webb, 1743. £4 4s

702 THE WIND IN THE EAST: or, Pri'thee Friend Keep Back. An Ominous Warning. A Humorous Ballad. By a Sailor on Board the S——ness Fleet.
8 pp., folio. *Unbound, uncut.*
London, Printed for W. Webb, 1743. £1 5s

GEORGIAN POETRY: ANONYMOUS—*continued.*

703 APOLLO; a Poem: or the Origin of the World assign'd. With Reflections upon Human Nature by Mr. Cannon.
FIRST EDITION. 20 pp., folio. *Half morocco, uncut.*
London, Printed for J. Roberts, 1744. £6 10s

With interesting reference to Sir Francis Bacon:—
"How mighty Bacon was, of whom a Bard,
Pointed with Boldness, has this Image dar'd;
'If Parts allure you, think, how Bacon shin'd,
The brightest, wisest, meanest of mankind." Etc.

704 A CONGRATULATORY ODE, most humbly inscribed to a certain very Great Man, on his becoming Greater.
8 pp., folio. *Unbound, uncut.*
London, Printed for John Warner, 1744. £1 5s

705 DISCORD, or, One Thousand Seven Hundred Forty Four. By a Great Poet lately deceased. Printed from the Original MSS.
18 pp., folio. *Half morocco, uncut.*
London, Printed for B. Cowse, N.D. (*c.* 1744). £5 5s

A poetical Dialogue between W. and P., the "P" evidently standing for Pope.

UNCUT COPY.

706 THE ENTHUSIAST: or, the Lover of Nature. A Poem.
FIRST EDITION. Folio. *Half morocco, uncut.*
London, Printed for R. Dodsley at Tully's Head in Pall-mall, 1744. £5 5s

Shakespeare reference:
"What are the Lays of artful Addison,
Coldly correct, to Shakespeare's Warblings wild?
Whom on the winding Avon's willow'd Banks
Fair Fancy found, and bore the smiling Babe
To a close Cavern: (still the Shepherds shew
The sacred Place, whence the religious Awe
They hear, returning from the Field at Eve,
Strange Whisperings of sweet Music thro' the Air)
Here, as with Honey gather'd from the Rock,
She fed the little Prattler, and with Songs
Oft' sooth'd his wondering Ears, with deep Delight
On her solft Lap he sat, and caught the Sounds." Etc.
Further refers to Hecate, Shakespeare's character in Macbeth:
"While Hecat with her black-brow'd Sisters nine,
Rides o'er the Earth, and scatters Woes and Deaths." Etc.

GEORGIAN POETRY: ANONYMOUS—*continued.*

UNCUT COPY.

707 AN ESSAY ON CALUMNY. Humbly inscribed to his Royal Highness the Prince of Wales. (In verse.)
30 pp., folio. *Unbound.*
London, Printed for J. Roberts, 1744. £2 2s

708 AN ESSAY ON THE SOUL OF MAN. (In verse.)
24 pp., folio. *Unbound.*
London, Printed; and Sold by Jacob Robinson, 1744. £2 2s
Mentioning Milton, Otway, Butler, Wycherley, Settle, etc.

709 THE IMPARTIAL. An Address, without Flattery. Being a Poet's Free Thoughts on the Situation of our Public Affairs, Anno 1744.
12 pp., folio. *Unbound, uncut.*
London, Printed for M. Cooper, 1744. £1 5s

710 THE IMPARTIAL. An Address, without Flattery.
12 pp., folio. *Unbound.*
London, Printed for M. Cooper, 1744. £1 1s

711 THE JOLLY PATRIOTS: a New Ballad. To the Tune of "How pleasant a Sailor's Life passes!"
6 pp., folio. *Unbound, uncut.*
London, Printed for W. Webb, 1744. £1 5s

712 THE CO-GR-SS OF ASSES.
Woodcut on title.
4 pp., folio. *Unbound.*
London, Printed for Baalam, and Sold by the Tribe of Isachar (*c.* 1745). £3 3s

PLATE XXXV.

VERSES

Upon the Late

D——ſs of *M*————.

By Mr. *P*——-.



LONDON:
Printed for W. WEBB, near St. *Paul*'s, 1746.
(Price Sixpence.)

See Item No. 434.

1st.

An ELEGY on the DEATH OF Capt. William Kidd,

Who was Executed at *Execution-Dock*, on *Friday* the 23d of this Inſtant *May*, 1701.

24. May. 1701.

WHEN any Great and Famous Man does Die,
The World expects to have an *ELEGY*
Produc'd, to his Immortal Memory:
The End of which, we know, is to declare
What thoſe Great Deeds and Noble Actions were
Which did compleat his Noble Character.
Well then———
KIDD was a Man of ſuch undaunted Spirit,
He'd face Hell-Gates, and all the Devils in it,
Were't poſſible, to STEAL: A Golden Prize
Did ſo bewitch his Heart, and charm his Eyes!
When on the Seas proud Waves he boldly rid,
All ſtrove to fly the Great and Mighty *KIDD*:
So terrible was he, where e'er he came
To ROB, or PLUNDER, that his very Name
Wou'd cauſe a Trembling Fear and Dread in thoſe
Who were his Friends, as well as in his Foes;
Betwixt which Two, he'd no Diſtinction make,
But ALL THEY HAD at once he'd freely take:
Firſt, *Sieze their Lading*; next, *their Ships deſtroy.*——
In ſhort, No PIRATE cou'd the Seas annoy
More than he ſtrove to do, while in his Pow'r;
For All that came in's Way he did devour.
Theſe Actions rais'd his Fame, and made him Great;
Still climbing high'r, he fell by his own Weight:
GOOD FORTUNE left him, and his POW'R fail'd him,
The DEVIL (*ready for him*) Goal'd and Hang'd him,
To no one's *Sorrow*, rather *Joy* diſplay;
Who weeps to ſee a Conquer'd BEAST OF PREY?
Thus is he carry'd off this World's wide Stage;
And where it is that he muſt next engage,
I cannot tell, but leave ye all to gueſs:
That theſe are my Thoughts, truly, I confeſs.
As th'DEVIL is Mankind's Great Enemy,
And *KIDD* his *Humble Servant* choſe to be
Here, while on Earth, his *Spirit* may be ſent
To plague with Storms the Watry Element,
And that way Rob, ſince 'tis a Faculty
That may ſtick by him to Eternity.
But be it as it will, ſince hence he's gone,
This EPITAPH I'll write on his Grave-ſtone.

EPITAPH.

READER, *Near this Tomb don't ſtand,*
Without ſome Eſſence in thy Hand;
For here KIDD's *ſtinking Corps does lie,*
The Scent of which may thee infect:
He Baſe *did Live, and* Baſe *did Die,*
Therefore his Tomb and Corps reject.
Pity but he in WHITNEY's *Grave did lie,*
That all might Piſs on him, *as they paſs'd by?*
One rais'd his Fame, by Robbing on the SHORE,
The Other on the SEA.— *Both now no more.*

London, Printed; And Sold by *A. Baldwin* in *Warwick-Lane.*

See Item No. 457.

GEORGIAN POETRY: ANONYMOUS—*continued.*

713 THE COURTIER AND PATRIOT. An Epistle to His Grace the Duke of Newcastle.

8 pp., folio. *Unbound, uncut.*

London, Printed for G. Woodfall (*c.* 1745). £2 15s

714 THE NATIONAL ALARM; or, Seasonable Admonition to the Degenerate Natives of the once formidable Island of Great Britain: Occasion'd by the late Rumour of a fresh Invasion meditating by their Gallic Neighbours. Humbly inscrib'd to His Grace the Duke of B——df——d.

22 pp., folio. *Unbound, uncut.*

London, Printed by George Woodfall, 1745. £2 10s

715 AN ODE TO THE RIGHT HONOURABLE LORD VISCOUNT LONSDALE.

7 pp., folio. *Unbound, uncut.*

London, Printed for R. Dodsley, 1745. £1 5s

716 THE BELLMAN OF ST. JAMES'S VERSES EXTRAORDINARY.

Woodcut of Bellman on title.

8 pp., folio. *Unbound.*

London, Printed for J. Oldcastle, 1746. £2 10s

With a twelve line verse to the Young Pretender.

717 THE BRITISH HEROE, a New Ballad, on the Valiant Duke of Cumberland's Journey to Scotland.

5 pp., folio. *Unbound, uncut.*

London, Printed for A. Moore, 1746. £2 10s

GEORGIAN POETRY: ANONYMOUS—*continued.*

718 GLASS EXCISED; or, the Schemer's Mirror. A Ballad. To the Tune of the Leather Bottel.

10 pp., folio. *Unbound, uncut.*

London, Printed for W. Webb, 1746. £1 5s

With "A Birth-Day Ode."

719 A NEW BALLAD on Lord D——n——l's altering his Chapel at Gr——e into a Kitchen.

8 pp., folio. *Unbound, uncut.*

London, Printed for M. Moore, 1746. £2 10s

720 THE ROYAL HUNTERS, or, Chevy-Chace revived.

8 pp., folio. *Unbound, uncut.*

London, Printed for J. Jones, 1746. £2 10s

721 THE UNEMBARASSED COUNTENANCE, a New Ballad. To the Tune of a Cobler there was, &c., &c.

7 pp., folio. *Unbound, uncut.*

London, Printed for Henry Carpenter, 1746. £2 15s

722 THE ST. JAMES'S BEAUTIES: or the Real Toast. A Poem.

16 pp., folio. *Unbound.*

London, Printed for J. Robinson, 1747. £2 10s

Shakespearian reference:—

"Then smil'd, and simpering cast a wishful Eye,
Survey'd her Charms, and forced a tender Sigh,
Spoke twenty scraps of Speeches in one Breath,
Ranted and mouth'd, like Garrick in Macbeth."

GEORGIAN POETRY: ANONYMOUS—*continued.*

723 THE JEW'S TRIUMPH, a Ballad. To be Said or Sung to the Children of Israel, on all Popular Occasions, by all Christian People.

6 pp., folio. *Half morocco, uncut.*

London, Printed for Isaac Ben-Haddi, in Fleet-Street. N.D. (*c.* 1750). £6 6s

724 PAST TWELVE O'CLOCK, or Byng's Ghost, an Ode, Inscribed to the Triumvirate; more particularly his Grace of N—.

7 pp., folio. *Unbound.*

London, Printed for J. Scott, 1757. £8 10s

An extremly interesting poem, in which quotations are introduced from Shakespeare's plays of Hamlet, Macbeth and Richard III.

"'Twas, now, the 'witching Time of Night!'
'When Church-Yards yawn,' and ev'ry Sprite,
Glides forth to purer Air;
St. Paul's with solemn-swinging Roar,
Groan'd out the tedious Midnight Hour,
And hush'd the Sons of Care.
When, sick with Thoughts (tho' not of State),
But such as haunt the guilty Great,
And watchful Centry keep;
N * * * * * * * * starting from Repose,
Cries, while he snatches up his Cloaths,
That Byng 'has murder'd Sleep.'
Ah! what avails ill-gotten Wealth,
Or Patents gain'd by Power or Stealth,
For Honours yet to come?
'Balm of hurt Minds. Sore Nature's Bath,'
In vain, I call! You shun my Path;
Nay, fly my inmost Room!
'Soft, 'twas a Dream! They nought avail . . .
But ah! who's there, that looks so pale,
So bloody, and so wan?'
'Why do you shake your Locks at me?
You cannot say 'tis I' . . . 'twas he!
Oh! think I am but man." Etc., etc.

This poem refers throughout to Admiral George Byng, who after his defeat by the French fleet off Minorca was court-martialed at Portsmouth, sentenced to death, and duly shot on the quarter deck of the Monarque, in Portsmouth Harbour, on 14 March, 1757.

GEORGIAN POETRY: ANONYMOUS—*continued.*

725 THE UNFORTUNATE CONCUBINES: or the History of Fair Rosamond, Mistress of Henry II., and Jane Shore, Concubine to Edward IV. Kings of England: shewing how they came to be so, with Their Lives, remarkable Actions, and unhappy Ends.

With many curious woodcuts.

12mo. *Calf.*

London, Printed for C. Hitch and L. Hawes, etc., 1762. £3 10s

With some portions in verse.

726 THE CRISIS. An Ode, to John Wilkes, Esq.

12 pp., 4to. *Unbound, uncut.*

London, Printed for J. Williams, 1763. 15s

727 THE GROUP; composed of the most shocking Figures, though the Greatest in the Nation: Inscribed to John Wilkes (who is above Title) and Charles Churchill.

51 pp., 4to. *Unbound, uncut.*

London, Printed for the Author, 1763. £2 2s

In verse.

728 THE TOWER: a Poetical Epistle, inscribed to John Wilkes, Esq.

12 pp., 4to. *Unbound, uncut.*

London, Printed for J. Ridley, 1763. £1 1s

729 THE CAP AND STAFF, or the Recantation of the Rev. Captain Charles C(hurchi)ll. Addressed to John W(ilke)s, Esq.

32 pp., 4to. *Unbound.*

London, Printed for the Author, 1764. 10s 6d

In verse. Last leaf slightly damaged.

GEORGIAN POETRY: ANONYMOUS—*continued.*

730 SHAKESPEARE'S GARLAND, being a Collection of New Songs, Ballads, Roundelays, Catches, Glees, Comic-Serenatas, &c. Performed at the Jubilee at Stratford upon Avon: The Musick by Dr. Arne, Mr. Barthelimon, Mr. Ailwood, and Mr. Dibdin.

27 pp., small 8vo. *Unbound.*

London, 1769. £1 10s

731 THE DIALOGUE. Addressed to John Wilkes, Esq.

35 pp., 4to. *Unbound, uncut.*

London, 1770. £1 5s

In verse.

732 THE EX-ALE-TATION OF ALE.

16 pp. in Verse, small 8vo. *Full morocco gilt, g. e., by Riviere.*

London, Printed by J. R., 1671. £7 10s

733 THE RESURRECTION OF LIBERTY; or, Advice to the Colonists: a Poem. By the Ghost of Churchill.

4to. *Half levant morocco, gilt, uncut, t. e. g.*

London, G. Allen (1774). £8 8s

Sabin, 70128.

The author calls on America to assert her liberty and "to return blow for blow." He attacks the various English Ministers of State, scientists, authors, and others, and makes a reference to Banks having voyaged for three years and brought home a Tabitian chief—this of course refers to Cook's first voyage.

GEORGIAN POETRY : ANONYMOUS—*continued.*

SATIRE ON DAVID GARRICK.

734 THE THEATRES. A POETICAL DISSECTION. By Sir Nicholas Nipclose, Baronet.

With two engravings.

The Second Edition. 84 pp., 4to. *Half morocco.*

London, Printed for John Bell, 1772. £2 10s

A long poetical satire on Garrick and Theatrical mismanagement generally.

The first vignette pictures Garrick treading on Rowe's edition of Shakespeare, with lines beneath :—

"Behold the Muses Roscius sue in Vain,
Taylors and Carpenters usurp their Reign."

Continued references are made to Shakespeare throughout the poem :—

"Ev'n mighty Roscius is himself no more;
And for the rest, some few exceptions made,
They sink to criticism's darkest shade;
Scarce more respectable than Falstaff's crew,
Whom Shakespeare paints so laughably to view."
"To trace my Shakespeare thro' each nobler flight;
Whether he sung ambitious righteous fall,
Or wav'd his pen at freedom's pow'rful call;
Whether he mov'd in high, or humble sphere,
With Juliet sigh'd, or rav'd with frantic Lear;
Shakespeare, so little countenanc'd by you,
Unless in sprightly tale of 'Much Ado.'" Etc.

735 THE FINE GENTLEMAN'S ETIQUETTE; or, Lord Chesterfield's Advice to his Son, Versified. By a Lady.

Vignette on title.

4to. *Half morocco.*

London, Printed for T. Davies, 1776. £3 3s

736 THE INDIAN SCALP, or Canadian Tale, a Poem.

4to. *Half morocco, g. e.*

London, Printed for the Author, 1778. £10 10s

Sabin, 34475.

A Poem written round the subject of a massacre by Indians in the pay of Great Britain, during the War of Independence.

GEORGIAN POETRY: ANONYMOUS—*continued.*

737 POETICAL EPISTLE FROM FLORIZEL TO PERDITA: with Perdita's Answer. And a Preliminary Discourse upon the Education of Princes.

Vignette on title.

4to. *Unbound.*

London, Printed for J. Stockdale, 1781. £1 5s

The Prince of Wales (afterwards George IV), when corresponding with Mrs. Robinson, always subscribed himself "Florizel."

738 VERSES on Sir Joshua Reynolds's painted window at New-College, Oxford.

FIRST EDITION. 12 pp., 4to. *Half calf, uncut.*

London, Printed for J. Dodsley, 1782. £3 3s

739 FAMILIAR VERSES, from the Ghost of Willy Shakspeare to Sammy Ireland.

To which are added, Prince Robert: an Auncient Ballad.

16 pp., 8vo. *Wrappers.*

London, Richard White, 1796. £1 16s

740 THE NEW BATH GUIDE; or, Memoirs of the B-n-r-d Family, in a series of poetical epistles.

With frontispiece and plates from drawings by Baynes.

Small 8vo. *Original boards, uncut.*

London, Printed for the Associated Booksellers, 1797. 6s

THE ROMANTIC MOVEMENT

1798-1837.

The great change in the poetry of the end of the eighteenth century and the beginning of the nineteenth was not merely a revolution of artistic methods, but it affected the very soul of poetry. It was the most important change in the history of English literature. It had two sides: one side concerned that of poetic method, and one that of poetic energy. It was partly realistic as seen in Wordsworth's portion of the "Lyrical Ballads," and partly imaginative as seen in Coleridge's portion of that epoch-making book. As the movement substituted for the didactic materialism of the eighteenth century a new temper—or, rather, the revival of an old temper which to all appearance was dead—it has been called the Romantic Period.

ROGERS (Samuel), 1763-1855.

741 AUTOGRAPH VERSE SIGNED.

5 lines on 1 page, oblong 8vo.

Dated 20th July, 1842. 15s

"Oh, if the Selfish knew how much they lost,
What would they not endeavour, not endure,
To imitate, as far as in them lay,
Him, who his Wisdom & his Power employs
In making others happy!"

WORDSWORTH (William), 1770-1850.

"Wordsworth will . . . leave behind him a name unique in his way. He will rank among the very first poets, and probably possesses a mass of merits superior to all, except only Shakespear."—Robert Southey.

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742 ECCLESIASTICAL SKETCHES.

FIRST EDITION. 8vo. *Original wrappers, uncut.*

London, 1822. £18 18s

THE ROMANTIC MOVEMENT: WORDSWORTH (WILLIAM)—*continued.*

THE EXCESSIVELY RARE PRIVATELY PRINTED ISSUE.

743 GRACE DARLING.

4 pp., 12mo. *Preserved in levant morocco covers by Riviere.*
1843. £12 12s

This Privately Printed Edition of Grace Darling ranks amongst the leading Wordsworth rarities. A few copies only were printed.

Mr. Wise, in his Bibliography, states that :—

"It is doubtful whether as many as half a dozen examples could be identified to-day."

744 THE WHITE DOE OF RYLSTONE; or, the Fate of the Nortons; a Poem. *Frontispiece by Bromley after Sir George Beaumont.*

FIRST EDITION. 4to. *Original boards, uncut.*
London, 1815. £38

745 YARROW REVISITED, and other Poems.

FIRST EDITION. Post 8vo. *Original boards, uncut, with printed label.*
London, 1835. £7 10s

746 POETICAL WORKS, including Poems, chiefly of Early and Late Years; and, The Prelude. *With portrait.*

8 vols., 12mo. *Full morocco gilt, uncut, t. e. g.*
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THE ROMANTIC MOVEMENT—*continued.*

MONTGOMERY (James), 1771-1854.

"Delicacy, tenderness, and a sacred feeling of the highest order, mark the effusions of Montgomery's highly-cultivated muse."—T. F. Dibdin.

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748 AUTOGRAPH MANUSCRIPT SIGNED, entitled "An Occasional Ode on the Royal British System of Education."

Comprising four verses of eight lines each, on 2½ pp., 4to. 1812. £1 5s

Written for the Anniversary at Free Masons' Hall, 16th May, 1812, the Ode bears a proverb at head:

"*Wisdom is the principal thing, therefore get Wisdom, and with all thy getting get Understanding.*" Proverbs, Chap. IV, v. 7.

The first verse reads:

"Of all that live, and move, and breathe,
Man only rises o'er his birth;
He looks above, around, beneath,
At once the Heir of heaven and earth:
Force, cunning, speed, which nature gave
The various tribes throughout her plan,
Life & enjoy from death to save,
These are the lowest powers of Man." Etc.

749 AUTOGRAPH MANUSCRIPT SIGNED of a Poem entitled "On the Royal Infant Still-born Nov. 5th, 1817."

Contained on 1¼ pp., 4to.

12th November, 1817. £3 3s

A charming little poem, with quotation from Milton at head. Written on the occasion of Princess Charlotte Augusta (only child of George IV) giving birth to a still-born child. The Princess herself died seven days after the date of the poem.

"A throne in earth awaited thee.
A nation longed to see thy face,
Heir to a glorious Ancestry,
And father of a mightier race.
Vain hope! that throne thou must not fill,
Thee may that nation n'eer behold,
Thine ancient house is heirless still,
Thy line shall never be enrolled.
The mother knew her offspring dead;
O, was it grief or was it love—
That broke her heart? The spirit fled
To seek her nameless child above." Etc.

THE ROMANTIC MOVEMENT: MONTGOMERY (JAMES)—*continued.*

750 AUTOGRAPH MANUSCRIPT SIGNED entitled "Garden Thoughts."

Consisting of 14 verses of six lines each.

Also AUTOGRAPH LETTER SIGNED BY MONTGOMERY, written at the foot of the third page.

Together 3 pp., 4to.

1829 and 1832. £3 10s

An interesting item addressed to Mr. Saml. Simpson, and consisting of a poem written by Montgomery for a Missionary Bazaar held at York in 1829, and a letter to Simpson written at the end of the poem, and dated 1832.

The first verse of the poem reads:—

"In a Garden, Man was placed,
Meet abode for innocence.
With his Maker's image graced:
Sin crept in and drove him thence,
Through the world, a Wretch undone,
Seeking rest and finding none." Etc., etc.

751 AUTOGRAPH LETTER SIGNED to the Rev. John Corbin.

Also AUTOGRAPH MANUSCRIPT of a "Hymn for a Minister's Jubilee."

Consisting of 6 verses of 4 lines each.

Together 2¼ pp., 4to.

Sheffield, 12th September, 1850. £2 10s

". . . I could not find leisure to frame my mind for the composition of a Hymn on the subject which you recommended. If the foregoing, written on a similar occasion ten years ago, should suit your purpose, I shall be very glad." Etc.

The Hymn commences:—

"A blessing on our Pastor's Head,
Lord God, we fervently implore:
On Him this day, a blessing shed,
For life, for death, for evermore." Etc.

THE ROMANTIC MOVEMENT—*continued.*

SCOTT (Sir Walter), 1771-1832.

"His poetry is the poetry of action. In imaginative power he ranks below no other poet, except Homer and Shakespeare. He delighted in war, in its movement, its pageantry, and its events; and, though lame, he was quartermaster of a volunteer corps of cavalry."—J. M. D. Meiklejohn.

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752 POETICAL WORKS.

With 24 engraved plates after Turner. Proofs on India Paper.

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753 POETICAL WORKS.

Illustrated with numerous engravings by Turner, Birket Foster, and John Gilbert.

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COLERIDGE (Samuel Taylor), 1772-1834.

"His poetry is another matter. It is so beautiful, and so quietly content with its beauty, making no call on the critics, and receiving hardly any notice, that people are but now beginning to awake to a full sense of its merits. Of pure poetry, strictly so called, that is to say, consisting of nothing but its essential self, without conventional and perishing helps, he was the greatest master of his time."—Leigh Hunt.

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754 THE DEVIL'S WALK, by Professor Porson.

With 6 full-page woodcuts by R. Cruikshank.

F'cap. 8vo. *Original wrappers.*

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THE ROMANTIC MOVEMENT: COLERIDGE (SAMUEL)—*continued.*

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FIRST EDITION. 8vo. *Half calf.*

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£6 6s

756 REMORSE. A Tragedy in Five Acts.

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With the "Prologue" by Charles Lamb.

SOUTHEY (Robert), 1774-1843.

"I should say that the predominant qualities of his poetry were picturesqueness, sweetness of sentiment, and purity of diction. . . . He is now my favourite. His miscellaneous poems are full of various excellence."—Joseph Story.

"Southey shone in the paths of gentle meditation and philosophic reflection; but his chief strength lay in description, where he had few equals. It was there that he revelled and rioted in the exuberant energy of his spirit,—a devoted worshipper of nature."—D. M. Moir.

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757 AUTOGRAPH COMMONPLACE BOOK, being Notes and Quotations from innumerable sources, and on a variety of subjects.

Contained on over 190 pp., small 8vo. £25

Many of the items in this interesting little Commonplace Book concern the Papists; there are also quotations from a number of the famous poets, dramatists,

(Continued over)

THE ROMANTIC MOVEMENT: SOUTHEY (ROBERT): AUTOGRAPH COMMONPLACE BOOK—*continued.*

etc., including Beaumont and Fletcher, Chaucer, Ben Jonson, Bacon, Middleton, Dryden, Defoe and Fuller.

The following are a few short extracts:—

"What truth, what knowledge
What anything but eating is good in her?
T'would make a fool prophecy to be fed continually.
Inspired with full, deep cups who cannot prophecy?
A tinker out of ale, will give predictions."

Beaumont and Fletcher.

"Weeds are counted herbs in the beginning of Spring; nettles are put in pottage, and sallats are made of eldern buds.

Fuller."

"He that opposes his own judgement against the current of the times, ought to be backed with unanswerable truths: and he that has that truth on his side, is a fool as well as a coward, if he is afraid to own it, because of the currency or multitude of other mens opinions.

Defoe."

"I do not like that he names me so often, especially on his death-bed; 'tis a sign I shall not live long.

Webster."

LAMB (Charles), 1775-1834.

"As a Poet, Charles Lamb is once again original. He has produced but little, it is true; but that little is perfect in its own way, and ensures for its author a niche all to himself in the temple of Parnassus."—William Bates.

BEAUTY AND THE BEAST, "SURPRIZE" ISSUE, 1811.

758 BEAUTY AND THE BEAST.

FIRST EDITION. *With plain plates, in the original blue wrappers, bound in full levant morocco by Morell, t. e. g.*

(*London, Printed for M. J. Godwin,* 1811.) £150

The front wrapper contains the woodcut illustration "Go, be a Beast!" but without being so lettered. This is the "Surprize" issue. The back wrapper is entirely blank. It was issued without a title-page.

THE ROMANTIC MOVEMENT: LAMB (CHARLES)—*continued.*

759 BEAUTY AND THE BEAST: or, The Enchanted Rose. A Poetical version of an ancient tale.

Illustrated with a series of engravings, and Beauty's Song at her Spinning Wheel; set to music by Mr. Whittaker.

Second Edition. 16mo. *Boards, leather back.*

London, William Jackson and Co. at the Juvenile Library, 1825. £150

This is a copy with the plates in colours, and with the Music of Beauty's Song printed on two sheets. Both covers carry the woodcut illustration, with the lettering "Go, be a Beast! Homer."

The text of the present copy belongs to the "Surprise" issue of the first edition, the words Second Edition on the title-page being therefore misleading. Probably the unsold copies were bought up by Jackson after Godwin's failure as publisher in 1822, and issued with a new title-page. No other copy with this title-page appears to be known.

760 THE NEW YEAR'S FEAST ON HIS COMING OF AGE.

Illustrated with appropriate engravings. (Twelve coloured plates on six sheets).

FIRST EDITION. Small 8vo. *Morocco gilt, with the original printed wrappers bound in at beginning and end.*

London, J. Harris and Son, 1824. £250

THIS EXCESSIVELY RARE PIECE HAS APPARENTLY ESCAPED ALL BIBLIOGRAPHERS OF LAMB.

In the Preface it is stated:—

"The following little Poem is principally a versification of a prose composition, which appeared in the London Magazine, for January 1823. The writer thought it might be rendered both amusing and instructive to the young, if cast in a poetic form, and with this view attempted it, with what success the Public must judge. The illustrative Notes are chiefly taken from "Clavis Calendaria," by BRADY, and are designed to assist the juvenile capacity in understanding the allusions in the Poem."

The prose composition mentioned is Lamb's Essay entitled "Rejoicings upon the New Year's Coming of Age," which was reprinted in "Last Essays of Elia."

The poem itself is almost a word for word versification of the prose piece.

THE ROMANTIC MOVEMENT: LAMB (CHARLES)—*continued.*

THE EXCESSIVELY RARE BOSTON ISSUE.

761 POETRY FOR CHILDREN, ENTIRELY ORIGINAL. By the Author of "Mrs. Leicester's School."

12mo. *In the original binding of boards, leather back, preserved in a morocco pull-off case.*

Boston, Published by West and Richardson, 1812. £250

This, the First American Edition of "Poetry for Children" is equally as rare as the first edition published in London in 1808. Lamb, in a letter to Mrs. Norris in 1833 referring to "Poetry for Children," stated:—

"The first volume printed here is not to be had for love or money, not even an American edition of it. It is much the same as the London one."

This American edition included only 81 out of the 84 pieces of the first edition.

We are unable to trace a reference to the sale of a copy in any of the American Auction Sale Records.

762 SATAN IN SEARCH OF A WIFE.

FIRST EDITION. F'cap. 8vo. *Full polished calf gilt, t. e. g.*

London, 1831. £10 10s

CHRIST'S-KIRK ON THE GREEN, IN THREE CANTOS.

Κονσιδερ ιτ ωαριλι ριδ αΦτνηρ θαν ενις,
ωιλ ατ ευ βλινκ σλι ποετρι νοτ τεν ις.

Γ. Δκγλας.



EDINBURGH,
Printed for the AUTHOR, at the *Mercury*, oppoſite to *Niddry*'s-Wynd, M.DCC.XVIII

Title-page from the First Edition of
ALLAN RAMSAY'S CHRIST'S-KIRK ON THE GREEN. 1718.
See Items Nos. 519 and 520.

PLATE XXXVIII.

IRENE:

A

TRAGEDY.

As it is Acted at the

THEATRE ROYAL

IN

DRURY-LANE.

By Mr. *SAMUEL JOHNSON.*



LONDON:

Printed for R. DODSLEY at *Tully*'s-head *Pall-mall* and ſold by M. COOPER in *Pater-noſter-Row.*

MDCCXLIX.

See Item No. 549.

THE ROMANTIC MOVEMENT—*continued.*

LANDOR (Walter Savage), 1775-1864.

"We place Landor, who was greater, even, as a prose-writer, among the foremost poets, because it was the poetry within the man that made him great; his poetry belongs to a high order of that art, while his prose, though strictly prosaic in form—he was too fine an artist to have it otherwise—is more imaginative than other men's verses. Radically a poet, he ranks among the best essayists of his time; and he shares this distinction in common with Milton, Coleridge, Emerson, and other poets, in various eras, who have been intellectual students and thinkers."
—Edmund C. Stedman.

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763 IDYLLIA HEROICA DECEM LIBRUM PHALENCIORUM UNUM PARTIM JAM PRIMO PARTIM ITERUM ATQ TERTIO EDIT SAVAGIUS LANDOR.

FIRST EDITION. 8vo. *Original boards, uncut.*

Pisis apud S. Nistrium, 1820. £18 18s

With the rare leaf, pp. 259-260 and the errata leaf following, also the three line errata slip following title.

764 TO ELIZABETH BARRETT BROWNING, and other Verses.

FIRST EDITION. Small 8vo. *Original wrappers, uncut.*

London, Printed for private circulation only, 1917. £4 4s

Edition limited to 30 copies.

765 AUTOGRAPH MANUSCRIPT of a Poem entitled "A Sicilian's Hymn to Prosperine."

1¼ pp., 4to.

15th November, 1859. £3 3s

Written in Landor's characteristic hand, and with several corrections in the text.

"Look up, thou consort of a king whose realm
Is wider than our earth, and peopled more,
A king, a God: look up Persephone.
Behold again the land where thou wast born,
The fields where first thy mother from her knee
Let down with both her hands thy dimpled feet,
Cautiously, slowly, where the moss was soft
And crowds of violets bent their heads around." Etc., etc.

THE ROMANTIC MOVEMENT—*continued.*

LLOYD (Charles), 1775-1839.

766 POEMS.

FIRST EDITION. F'cap. 8vo. *Full morocco gilt, g. e.*

London, 1823. £4 4s

CAMPBELL (Thomas), 1777-1844.

"No poet of the nineteenth century has, in my estimation, a higher rank than Thomas Campbell; no one is more universally admired, and no one will be longer remembered. His exquisite harmony of versification, his occasional sublimity, his enthusiasm, his pathetic tenderness, his richness of natural description, together with his elevation and purity of moral sentiment, all combine to make him a classic secure of his immortality—standing upon the same shelf with Goldsmith, Thomson and Gray." —Charles D. Cleveland.

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767 GERTRUDE OF WYOMING, A Pennsylvanian Tale, and other Poems.

4to. *Blue calf gilt, by S. Ridge, of Grantham (with binder's ticket).*

London, T. Bensley, 1809. £1 10s

Sabin, 10268.
An account of the desolation of Wyoming, in Pennsylvania, which took place in 1778, by an incursion of the Indians.

768 POETICAL WORKS.

THE FIRST ISSUE OF MOXON'S BEAUTIFUL EDITION.

With portrait and the series of vignette engravings from drawings by Turner, all in Proof state.

Square 8vo. *Boards, uncut.*

London, 1837. £4 4s

THE ROMANTIC MOVEMENT: CAMPBELL (THOMAS)—*continued.*

WITH LENGTHY BALLAD.

769 AUTOGRAPH LETTER SIGNED to "My dear Beattie."

1 page, 4to. *Ems, 30th August,* 1841.

Also, on fly-leaf, AUTOGRAPH BALLAD entitled "The Hind and Child."

Comprising 34 verses of four lines each.

Together £7 10s

In his letter Campbell says:—"The writing of this ballad has a little fever'd me—I knew it would. I strove against rhyming, but the story haunted me & could not help myself. May I ask you to tell Mrs. Colburn that I have finish'd a poem . . . for his intended Annual." Etc.

This lengthy Ballad of 34 verses commences:—

"Ye maids and Matrons come, caress
Weisbaden's gentle Hind
And smiling deck his glossy neck
With forest flowers entwin'd." Etc., etc.

770 "ON FINISHING AN ACCOUNT OF THE PLANETARY SYSTEM," being an Exercise, in the form of a Poem, in the Autograph of Thomas Campbell when a boy at school.

Extending to 1½ pp., 4to. £5 5s

The first verse reads:—

"Celestial Ruler of the boundless plan
That guidst the thoughts and swayst the heart of man
Still mighty Sire direct thy willing mind
In each improving scene delight to find
Still be it mine to dart the admiring gaze
Thro all the attributes and wondrous ways
And (far as mortal may the theme pursue)
By nature let, thy providence to view
Teach me to search with contemplation's eye
Through countless worlds, omnipotence on high
To view thy terrors in the driving storm
Or bounteous grace in Autumn's milder form
With heart o'erflowing let me view the power
That sheds benign the spring's returning showr
And whilst thy voice bids slumbring nature wake
Let gratitude arise and all its joys partake."

THE ROMANTIC MOVEMENT: CAMPBELL (THOMAS)—*continued.*

771 AUTOGRAPH MANUSCRIPT POEM entitled "The Parrott, a Domestic Anecdote by Thos. Campbell."

Comprising 7 verses of four lines each and an explanatory note at foot. Contained on 2 pp., 4to. N.D. £2 2s

"A parrot from the Spanish Main
Full young and early caged came o'er,
With bright wings to the bleak domain
Of Mulla's shore." Etc., etc.

772 AUTOGRAPH POEM SIGNED, addressed "To Sir Francis Burdett, on his speech delivered in Parliament Aug. 7, respecting the Foreign Policy of Great Britain."

3 pp., 4to. N.D. £3 10s

"Demand, Burdett, why Britons send abroad
Soft greetings to the infanticidal Czar,
The Bear on Poland's babes that wages war.
Once we are told a Mother's shriek, o'er awed
A lion, and he dropt her lifted child.
But Nicholas, whom neither God nor Law,
Nor Poland's shrieking mothers overawe
Outholds to us his friendship's gory clutch;
Shrink, Britain, shrink, my King and Country, from the touch."
Etc.

773 AUTOGRAPH MANUSCRIPT entitled "Song—Pons Assinorum, or the Asses Bridge."

Consisting of seven verses of 4 lines each on 2 pp., 8vo. *Dated from the Mathematick Class, 15th December,* 1795. £2 10s

Written by Campbell in the mathematic class whilst at the University. The Manuscript is headed "Song. Pons Assinorum, or the Asse's Bridge. Tune. Duke of York's March."

"As Millars Hussars march'd up to the Wars
With their Captain in person before 'em,
It happen'd one day that they met in their way
With the dangerous Pons Assinorum.
Now see the bold band, each a sword in his hand,
With his Euclid for Target before him,
Not a soul of them all, could the dangers apall,
Of the hazardous Pons Assinorum.
Now it chanced in the van, stood a comical man,
Who as Millar strode bravely before him,
To his sorrow soon found, that his brains were wheel'd round
As he march'd to the Pons Assinorum." Etc.

THE ROMANTIC MOVEMENT: CAMPBELL (THOMAS)—*continued.*

774 Two Autograph Manuscripts, entitled "Iambics" and "Anti-strophica."

2 pp., 12mo. £1 5s

The first verse of Iambics reads:—

O Hear thou sadly sorrowing Youth
That weep'st a Father lost
Shall Potent Fire's devouring Tooth
Subdue the mighty Ghost?"

GRIMALDI (Joseph), 1779-1837.

775 Autograph Manuscript of seven Comic Songs.

Occupying 22 pp. of a note-book. Post 8vo. *Original stiff covers. Circa* 1820. £2 2s

The Songs are:—

1. I had a Wife of my own.
2. The Market Woman.
3. Eve and Adam.
4. Tol de rol de rol.
5. Ain't I the Pink of the Go.
6. One April the 1st.
7. The Odd Guinea.
8. Poll of Horse-lay-down.
9. The Sailor's Delight.
10. Parody on "Said a Smile to a Tear."
11. Mrs. Muggins' Masquerade (part only).

776 Autograph Transcript of "Joseph's Lament," from the "Mirror."

On 2½ pp., folio. *Circa* 1828. £3 3s

"Joseph's Lament" (in prose and poetry) was apparently an article published in The Mirror on Grimaldi's retirement from the stage, and of this Grimaldi made an autograph transcript.

"Adieu to Mother Goose!—adieu—adieu
To spangles, tufted heads, and dancing limbs,—
Adieu to Pantomime—to all—that threw
O'er Christmas' shoulders a rich robe of whims!" Etc.

777 Autograph Poem Signed.

Consisting of ten lines on 1 page. Small 4to. *28th April,* 1835. £2 2s

Being a receipt in Rhyme.

"The joke was explained, there was a reaction
All's well that ends well, to entire satisfaction.
As an acknowledgment's due, for goods purchased by you
By way of receipt I send it in Rhyme.
'You owe me nothing,'—'Nothing I.O.U.'
Till dealings we may have, in some future time." Etc.

THE ROMANTIC MOVEMENT—*continued.*

MOORE (Thomas), 1779-1852.

"Moore has a peculiarity of talent, or rather talents,—poetry, music, voice, all his own; and an expression in each which never was, nor will be, possessed by another."—Lord Byron.

---

778 AUTOGRAPH MANUSCRIPT of a Poem entitled "News for Country Cousins."

Comprising 40 lines on 2 pp., 4to.

September, 1826. £3 10s

"Dear Coz, as I know neither you nor Miss Draper,
When Parliament's up, ever take in a paper,
But trust for your news to such stray odds & ends
As you chance to pick up from political friends,
Being one of this well-inform'd class, I sit down
To transmit you the last newest news that's in town.
As to Greece & Lord Cochrane, things couldn't look better,
His Lordship (who promises now to fight faster)
Has just taken Rhodes & dispatch'd off a letter
To Daniel O'Connell, to make him grand master,
Engaging to change the old name, if he can,
From the Knights of St. John to the Knights of St. Dan;
Or, if Dan should prefer (as a still better whim)
Being made a Colossus, tis all one to him." Etc.

779 THE CORRECTED PROOF OF HIS PRINTED POEM "ODE TO DON MIGUEL."

With several corrections in the Poet's hand, including one of three lines. N.D. £2 10s

The poem, which consists of 8 four-lined verses, commences:—

"What! Miguel, not patriotic? eh, fy!
After so much good teaching 'tis quite a take-in Sir;—
First school'd as you were, under Metternich's eye,
And then (as young missis say) 'finish'd at Windsor!
I ne'er in my life knew a case that was harder;—
Such feasts as you had, when you made us a call!
Three courses each day from His Majisty's larder—
And now, to turn absolute Don, after all! !" Etc.

THE ROMANTIC MOVEMENT—*continued.*

SMITH (Horace), 1779-1849.

"Horace Smith is a very clever writer in light verse. I do not think we have a better."—Robert Southey.

---

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782 AUTOGRAPH POEM.

1 page, 8vo (eight lines). *Circa* 1859. £1 10s

"Thus chatting and singing, they sat till eleven,
When Phœbus shook hands, and departed for heaven;
'For poets' he said, 'who would cherish their powers,
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PEACOCK (Thomas Love), 1785-1866.

"It is time, however, that his claims in verse should be vindicated, and a place demanded for him as an independent figure in the crowded Parnassus of his, —a place a little below the highest."—Edmund Gosse.

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783 THE MISFORTUNES OF ELPHIN. By the Author of Headlong Hall.

FIRST EDITION. Small 8vo. *Original boards, uncut.*

London, Published by Thomas Hookham, 1829. £11 11s

With the autograph signature of Peacock on the fly-leaf.

THE ROMANTIC MOVEMENT: PEACOCK (THOMAS LOVE)—*continued.*

784 AUTOGRAPH MANUSCRIPT SIGNED, being a verse to be addressed to himself by Harry Sedgwick, and also Peacock's reply.

1½ pp., 4to.

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"Thee T. L. Peacock I address in rhyme,
Tho' not like thee, I make my verse sublime,
Yours I have read, I do them much commend
To two more books, pray be so good to send
In bird like name you soar above the throng,
You edify in verse, they please in song,
Long may the muses gift remain with thee.
And add new lustre to thy poetry.
May every Earthly happiness attend
You, as my companion and my friend.
Answer: Your friendly verse was quite a treat
To me, who love the short and sweet,
Alike of rhyme and wit observant.
It vastly pleas'd your humble servant,
The bellman now his blessing sends
To all his customers and friends.
In dismal sonnets nightly crying
Because the poor old year is dying." Etc.

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To those who embrace him he gives a good greeting;
To those who insult him he gives a good beating;
And proves that John Bull, wheresoever he goes,
Has a hand for his friends and a fist for his foes.
Again for our scenes we those ensigns display,
Which triumph'd with Duncan on Camperdown's day;
And should the proud foe on the wide-rolling main,
Bid the Ven'rable wave them in battle again,
Victorious again o'er the deep she shadd ride,
And bring one trophy more to John Bull's fireside."
"Friends! Countrymen! Judges! who, ranged in your stations,
Look with critical eye on our stage decorations,
Attend to a manager's humble petition,
Who your favour demands for this night's exhibition,
We dazzle your eye with no changes of scenery,
Triumphal processions, or magic machinery;
No thunderstorm rattles, no witch intervenes;
A flag is our curtain, and flags are our scenes." Etc.

THE ROMANTIC MOVEMENT: PEACOCK (THOMAS LOVE)—*continued.*

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786 Two Autograph Letters Signed, written entirely in verse, to his Grandfather and Grandmother.

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They spread over France a most wonderful story,
Declaring their Navy was 'cover'd with glory!'
'To the Temple of Fame they would quickly advance,
Through the valorous deeds of the sailors of France!'
But when gallant Saumarez once more drew nigh,
These laurel-crown'd heroes thought proper to fly,
They spread all their canvass of magnanimous elves!
To let the poor Dons fight it out by themselves!
And like true Gallic tars, to whom fear was a stranger,
They 'fled from their friends at the moment of danger!'
'What! fight de Jack Tar when no batt'ries are near,
Dey would send us avay vid de flea in our ear!'" Etc., etc.

WHITE (Henry Kirke), 1785-1806.

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meeting the public eye:—You will do the author a distinguished honour by inserting the following in your interesting miscellany." Etc.

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Can still each passion, and each tumult calm;
Sooth anxious care, on sleepless Couch reclined,
An e'en fierce anger's furious rage, disarm." Etc., etc.

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Near to a font which to his wants do yield,
By moon beams see the hermit pass along
And unsuspecting chants his evening song." Etc.

790 AUTOGRAPH MANUSCRIPT.
Comprising 12 lines on 1 page, 4to. £3 10s

"What is this happiness of man
Its shadow, catch it if you can.
Is it in wealth & gay parade
Proud nature tells you, all must fade;
She holds the key of human hearts,
Opens to vice, & limpid darts,
Carries her victim, in false pleasures train,
Raises to hope but soon to fall again,
So drear, so desolate an abyss,
You know not in the vortex, that from this,
You feel the shock, but inward know no pain,
But drinking largely sets you right again."

791 AUTOGRAPH MANUSCRIPT of 28 lines.
1 page, folio. *Circa* 1832. £5 5s

"This is the hour, when sluggards are in sleep,
That genius soars the air, or scours the deep,
Brings to this vision, all the days gone by,
This heart, the good & ill which in it lie
Looks on proud man, but as a worldly thing,
Scarcely a shade twixt Beggar & a King,
Whipt in his childhood, in manhood trained,
In all the vices which the fallen stained." Etc.

THE ROMANTIC MOVEMENT—*continued.*

PROCTER (B. W., "Barry Cornwall"), 1787-1874.

"An elegant poet, and a reproducer, in the form of fragments, of many of the Elizabethan dramatists. Graceful, tender, finished, and with the true spirit of a high-class gentleman in all he writes and does, there are few pleasanter books than Barry Cornwall's 'Songs and Dramatic Scenes.'"—J. H. Friswell.

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"Hurrah! Who was e'er so gay
As we merry folk to-day!
Brother beggars, do not start,
But toss your rags into the air,
And cry, 'No work, and better fare!'
Each man, be he saint or sinner,
Shall to-day have—MEAT for dinner!" Etc., etc.

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"Old Thames! thy merry waters run
Gloomily, without star or sun;
The wind blows o'er thee, wild and loud,
And Heaven is in its death-black shroud." Etc.

Morning

"Tis dawn,—tis Day! In floods of light
He drives back the dark and shrinking Night.
The clouds?—they're lost. The rains?—they're fled:
And the streets are thronged with a busy tread.
And thousands are thronging, with gossip gay,
To see how a felon will die to-day." Etc.

THE ROMANTIC MOVEMENT: PROCTER (B. W.)—*continued.*

795 Two Autograph Manuscripts entitled "A Wise Man's Counsel" and "A Farewell to Home."

Together 6 pp., 8vo. £3 3s

A Wise Man's Counsel.

"I came into the world, as others do,
Life quickening in my limbs, the burning blood
Racing through every vein & artery;
Free, vigorous, healthy, tuned to passionate themes,
And born for pleasure. I grew up—a man,
My spirit ripening as my limbs waxed strong:
I read, marked, hoarded, heaped up word on word,
And thought on thought; & when severer years
Banished bright Hope, & quelled my April laugh,
And hung the future round with clouds of care,
Men dreamed that I was wise.
Alas! I lost
The fruit of wisdom,—joy. I smiled, indeed,
As, day by day, I reckoned up my gains,
And learned how I had toiled, as sage men do,
Accumulating riches for no end.
But still I was called wise,—& that sufficed." Etc., etc.

A Farewell to Home.

"The winds are loud; the sky is wild;—
Sad Nature, moun'st thou for thy child,
From flowers, and air, and green fields driven,
And all the beauteous face of Heaven,
Into the wilderness of stone,—
Destined there to live alone,
Toiling upwards, day by day,
For the Fame that lives by aye,
And for Fortune (golden sun)
And all else that must be won." Etc., etc.

796 Autograph Poem Signed "B. C.," entitled "Ovid in Pontus."

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"Hard by the banish'd Euxine (a black doom!)
Haunted the poet Ovid. He was sent
With love upon his soul to banishment,
And sank, an amorous meteor, quench'd in gloom.
Bright tears were lost when Ovid died. A man
Who loved and mourned so sweetly, well might win
Melodious sorrow for his unknown sin." Etc.

THE ROMANTIC MOVEMENT: PROCTER (B. W.)—*continued.*

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The poem is signed "B.C." (Barry Cornwall). It is referred to in the Dictionary of National Biography, and commences:—

"Child of my heart! My sweet beloved first-born!
Thou dove, who tidings bringst of calmer hours!
Thou rainbow who does come when all the showers
Are past or passing! Rose which hath no thorn!
No pain, no blemish; pure and unforlorn;
Untouched, untainted:—O' my flower of flowers!
More welcome than to bees are summer bowers,—
To stranded seamen life—assuring morn!" Etc.

798 AUTOGRAPH POEM SIGNED "B. C.," entitled "Church Bells Heard at Evening."

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'O! Melancholy bells, who toll the way
To dusty death!
O! damp, green, grassy churchyard—moulds of clay
Arched inwards by grey bones, which once (men say),
Where moved by breath!" Etc.

799 AUTOGRAPH LETTER SIGNED (INITIALS) to Mrs. Lehmann, written in verse.

2 pp., 8vo. *Pau,* 1866/67. £1 1s

". . . Thus far!—I can travel no farther my pen
Becomes feeble and inkless—what praises from Men
My dear Nina, can die with the shout and the jest
That springs from the children you still love the best
Who cluster around you and tempt you to dream
Of the dear old North Country of Mountain and Stream
(In dream! ah perhaps you may dream of your Fred
If so I give up—There's no more to be said.)" Etc.

THE ROMANTIC MOVEMENT: PROCTER (B. W.)—*continued.*

800 AUTOGRAPH POEM SIGNED, entitled "On Miss Fanny Kemble's Eyes."

Consisting of some 35 lines on 2 pp., 4to.

Nov., 20th, 1830. £1 10s

The first verse of this charming poem, which is signed in full "Barry Cornwall" and dated, reads:—

"Where now are those dark eyes—(sweet eyes!),
In tears?—in thought?—in sleep?
Those lights, like stars in the stormy skies,
Which gently shine—when all else weep?
O, dark, unconquered eyes!
Are ye from human anguish freed?
Or do ye sometimes mourn indeed,
In pity—or superior pain
For some deep secret hid from all the world—in vain?" Etc.

801 AUTOGRAPH POEM SIGNED ("Barry Cornwall"), entitled "A Night Sketch—taken near Newgate."

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"Where dwell'st thou? 'Near this den of stone
I like to live: I scarce know why;
For oft the prisoners shriek. At times,
Indeed, I more contented lie,
Hearing of wrongs more deep than mine;
And then I pray for those about to die." Etc.

ROYSTON (Lord), 1787-1808.

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PLATE XXXIX.

THE SCHOOL-MISTRESS, A POEM. IN IMITATION of *SPENSER.*

O, quà Sol habitabiles
Illuſtrat Oras, maxima Principum! HOR.



LONDON:

Printed for R. DODSLEY, and Sold by T. COOPER at the *Globe* in *Pater-Noſter-Row.* 1742.

Title-page from
WILLIAM SHENSTONE'S SCHOOL-MISTRESS.
See Item No. 556.

PLATE XL.

VERSES

HUMBLY ADDRESS'D

TO

Sir *THOMAS HANMER.*

On his EDITION of

Shakeſpear's WORKS.

By a GENTLEMAN *of OXFORD.*



LONDON:

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The Poet Moralises on Waterloo.

All the poems are spurious. Byron, in his letter to Murray, dated July 22, 1816, repudiated them and declared the pamphlet to be the most impudent imposition ever issued from Grub Street.

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'Tis sweet Ellen Douglas if sight I divine
Eros! Thou Classical God of sweet glances
Teach me to ogle & make the nymph mine.

Smile on a Grecian true,
Ellen for love of you,
Quite metamorphos'd from Blacksmith to Beau;
Hair comb'd & gloves so new
Grave your trim Roderic Dhu

While every Gownsman cries wondering Ho Ho!
In Greek I believe I must utter my passion
For Greek's more familiar than English to me
And Byron has lately brought Greek into fashion
There's some in his fair Maid of Athens—let's see." Etc., etc.

THE ROMANTIC MOVEMENT—*continued.*

KEBLE (John), 1792-1866.

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Only 30 copies were printed.

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Owing to its atheistic tendencies Shelley's "Queen Mab" gave considerable offence to the authorities of the time. To protect himself the author removed the title, dedication and imprint on last leaf, from most copies. The above copy has been treated in this way.

819 QUEEN MAB.

FIRST PUBLISHED EDITION. 8vo. *Half morocco.*

London, Printed and Published by W. Clark, 1821. £6 18s

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"I was concluding my 'winter' last night with an addressing verse to Spring & finding ideas crowd upon me I found a poem must inevitably follow, such as it is you have it. . . . I like Wordsworth better than Crabbe, after all. I can read a poem of the former twice over with added pleasure & feel satisfyd with the latter for the first time, & if I take him again my former fondness dwindles to mawkishness but W. W.'s nursery rhymes are ridiculous so much so that reading them gives me the itch of parody which I cannot resist. I did one the other day to ease my mind, you may see it in my next."

The poem commences:—

"Thou virgin bliss the seasons bring,
Thou yet beloved in vain,
I long to hail thee gentle spring
And meet thy face again.
That rosebud cheek that sunlit eye,
Those locks of fairest hue,
Which zephirs wave each minute bye
And show thy smiles anew." Etc., etc.

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We append below a few extracts from Clare's poems:—

A Ploughman's Skill at Classification.

"'Go wipe your shoes' says mistress shrew
To Hodge who up for's dinner drew
'Tisn't fitting that such hogs as you
Should come into a house.'
'Why not?' says Hodge—'if thats the case
I cant come in a better place
For surely there is no disgrace
For hogs to herd wi' sows.'"

Dollys Mistake.

"Ere the sun oer the hills round & red 'gan a peeping
To beckon the chaps to their ploughs
Too thinking & restless all night to be sleeping
I brush off to milking my cows
To get my jobs forward—& eager preparing
To be off in time to the wake
There yielding so freely—a kiss for a fairing
I kickt up a shocking mistake." Etc.
"How d'ye do" and "Good Bye."

"Come muse brush up to try thy skill
When patrons bid thee try
Be thine the pride to sing the theme
Of 'how do' and 'good bye.'
This vain worlds manners, trust & hope
By each discerning eye
Is plain enough observ'd to be
A how do & good bye." Etc.

(Continued over)

THE ROMANTIC MOVEMENT: CLARE (JOHN)—*continued.*

An Effusion to Poetry.

"Despis'd, unskill'd, or how I will
Sweet poetry I love thee still
Vain (cheering comfort) tho I be
I still must love thee poetry
A poor rude clown & what of that
I cannot help the will of fate
A lowly clown altho I be
Nor can I help it loving thee
Still must I love thee sweetest charm
Still must my soul in raptures warm
Still must my rudeness pluck the flower
Thats plucked in an evil hour
While learning scowls her scornful brow
And damps my soul—I know not how
Labour 'cause thou'rt mean & poor
Learning spurns thee from her door
But despise thee how she will
Poetry I love thee still." Etc.

The Contrast

Beauty and Virtue.

"As oer the gay pasture went rocking a clown
A gay gaudy buttercups gold fringed gown
Engaged his attentions as passing her bye
And rudely to gain her he stooped a down
Its beauty so dazzled his eye.
By outside appearance the senseless are caught
And beautys gay triumph is foolish and short
With nothing to gain the attention beside
Possession soon sickens—& fleet as a thought
Beauty slips us forgotten aside." Etc.

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(Continued over)

THE ROMANTIC MOVEMENT: COLERIDGE (HARTLEY)—*continued.*

than cold pudding (which it will strongly resemble) prick up your ears (it's a pity that human ears are not movable, like those of the Ape, but that can't be help'd) cast up your eyes & look all the time as if you would drink in every word, & cast them down now and then, which betokens modesty, a very legacy procuring quality in young ladies. As for crying I need not give you any hints about that, all young ladies can do extempore." Etc.

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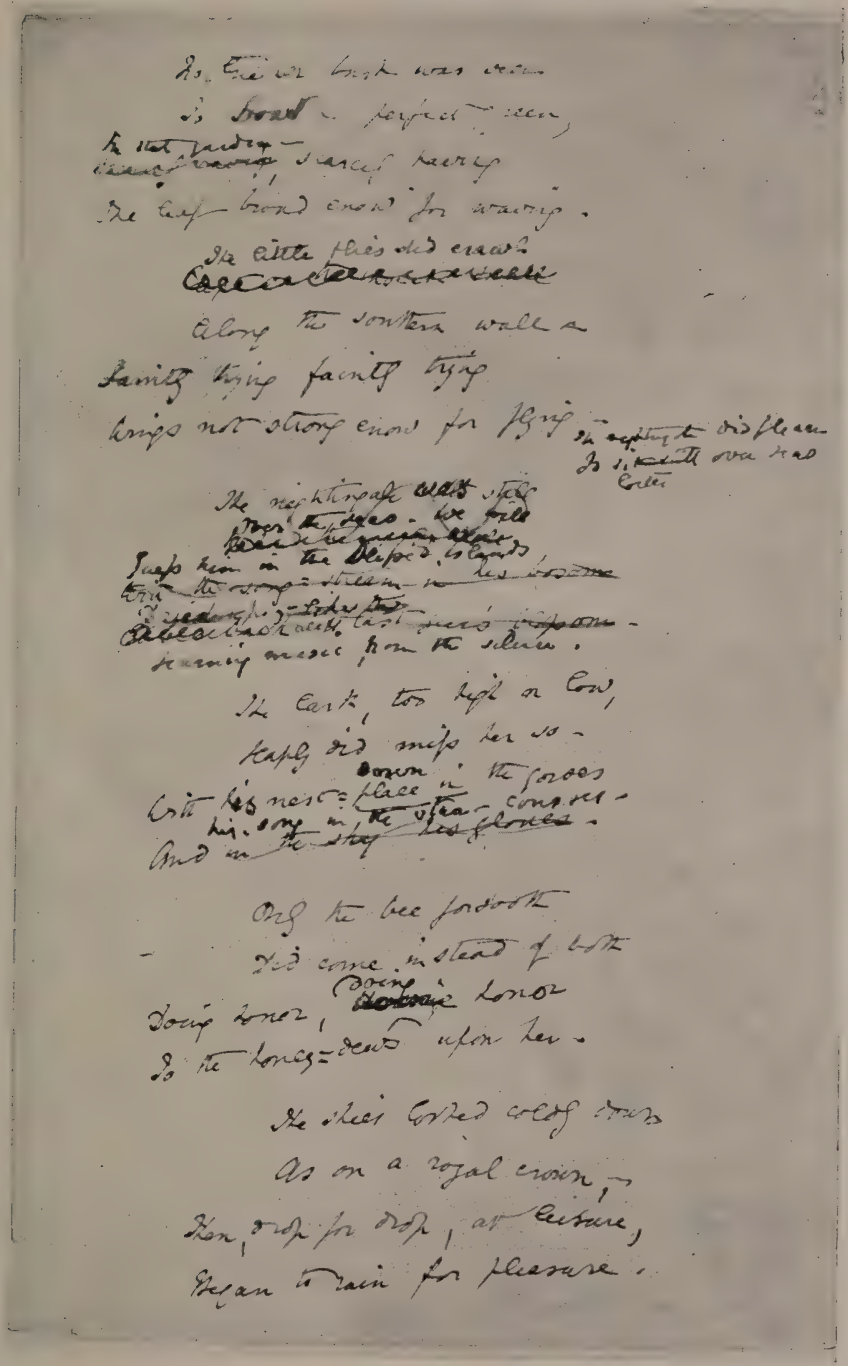
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On a fair Sabbath day, when his banquet is spread
It is pleasant to feast with my Lord:
His stewards stand robed at the foot & the head
Of the soul-filling life-giving board

All the guests here had burthens; but by the King's grace
We left them behind when we came;
The burthen of wealth and the burthen of woe
And even the burthen of shame.

And oh! when we take them again at the gate,
Though still we must bear them awhile,
Much smaller they'll seem in the calm that pervades
And much lighter to life—at the stile.

For that which is in us is life to the heart,
Is new to the soles of the feet,
Fresh strength to the loins, giving ease from their smart
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'The golden sea its mirror spreads
Beneath the golden skies,
And but a narrow strip between
Of land and shadow lies.'" Etc., etc.

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(Brother of Alfred Lord Tennyson.)

"Although strikingly original, both in subject and treatment, Mr. Turner's muse cannot fail to suggest the piety, purity, and simplicity of Cowper; the deep, calm, reflective vein, with spirit analogies and teachings from nature, which is characteristic of Wordsworth; and also the condensation, felicitous epithet, and the exquisitely polished, careful art-finish of his brother, the Poet Laureate."—A. J. Symington.

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Second Edition. *Full morocco gilt, t. e. g.*

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FIRST EDITION. 6 pp., small 4to. *Full blue morocco by Roger de Coverly.*

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Edmund Gosse has written on the fly-leaf:
"I think that this is the rarest of all Fitzgerald's issues. E.G."

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Comprising five verses of 4 lines each, on 1 page, 4to.

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Slightly differing in the first line from the published version; the author has also added at the head "For a meeting of the Clan of 1829."

"The clock has struck twelve—ere it thrice tell the hours
We shall meet round the table that blushes with flowers,
And I shall blush deeper with shame-driven blood
That I came to the banquet and brought not a bud." Etc., etc.

891 AUTOGRAPH MANUSCRIPT of a Poem entitled "To Charles Mackay on his Departure for Europe."

Consisting of 8 verses of eight lines each on 3½ pp., 4to.

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The poem commences:—

"Brave singer of the coming time,
Sweet minstrel of the joyous present
Crowned with the noblest wreath of rhyme,
The holly-leaf of Ayrshire's peasant.
Goodbye! goodbye! our hearts and hands,
Our lips in honest Saxon phrases
Say God be with him till he stands
His feet amid his English daisies!

. . . . .

"'Tis here we part. For other eyes
The busy deck, the fluttering stream,
The dripping arms that plunge and rise
The waves in foam, the ship in tremor,
The kerchiefs waving from the pier,
The cloudy pillar gliding o'er him,
The deep blue desert lone and drear
With Heaven above and home before him!" Etc., etc.

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897 BECKET. A Tragedy.

Crown 8vo (pp. 123), *handsomely bound by Riviere in full crushed levant morocco extra, uncut, t. e. g.*

London, 1879. £85

With the exception of the "Trial" editions of the Foresters, 1881, The Cup and The Falcon, 1882, and The Promise of May, 1883 (of each of which a single copy only is known to exist), this first privately printed edition of Becket is the rarest of all the author's privately printed plays. Four copies only can at present be recorded.

"In 1879 my father printed the first proofs of his tragedy of Becket, which he had begun in December, 1876. But he considered that the time was not ripe for its publication; and this therefore was deferred until December, 1884."—Alfred Lord Tennyson. A Memoir. By his Son. London: 1897, Vol. II, p. 193.

William Allingham records in his diary, under the date of August 5, 1880, that Tennyson said to him:

"I gave Irving my 'Thomas à Becket': he said it was magnificent, but it would cost him £3,000 to mount it: he couldn't afford the risk. If well put on the Stage it would act for a time, and it would bring me credit (he said), but it wouldn't pay. He said, 'If you give me something short I'll do it.' So I wrote him a play in two acts, The Cup."

Although the play was written as early as 1879 and printed in that year, it was not published until 1884. A comparison of the text of this private issue with that of the published edition of 1884 shows a large number of variations.

WITH AUTOGRAPH LETTER.

898 BECKET. A Tragedy in a Prologue and Four Acts. As arranged for the Stage by Henry Irving and presented at the Lyceum Theatre on 6th February, 1893.

8vo. *Original wrappers.* (*Preserved in a half morocco case by Riviere*).

London, Macmillan, 1893. £21

Inserted is an Autograph Letter of Lord Tennyson, 1 page, 8vo, dated from Farringford, Freshwater, Isle of Wight. Feb. 12.

"My Dear Craik,

Kindly send me a Vol. of New Ed. of Foresters with notes, also, remember my stage copy of Becket which I sent to you.

Yrs. ty.

T."

VICTORIAN POETRY: TENNYSON (ALFRED, LORD)—*continued.*

899 CARMEN SAECULARE, An Ode, by Alfred Tennyson, D.C.L., Poet Laureate.

Post 8vo. *Original wrappers.*

London, Printed for Private Distribution, 1887. £18 18s

Only a very few copies issued.

TRIAL ISSUE.

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THE FIRST TRIAL EDITION. Post 8vo. *Wrappers, uncut.*

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901 HELEN'S TOWER, CLANDEBOYE.

Engraved title.

FIRST EDITION. 4to. *Original wrappers, g. e.*

Privately Printed (1861). £21

Tennyson contributed to this, the poem:—

"Helen's Tower, here I stand,
Dominant over sea and land." Etc.

In 1870 Robert Browning contributed a poem which was inserted in the copies which had not been distributed, and his poem is inserted in the present copy.

VICTORIAN POETRY: TENNYSON (ALFRED, LORD)—*continued.*

902 THE HOLY GRAIL AND OTHER POEMS.

An unrecorded Trial Edition, largely re-set, with corrections and additional poems.

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Probably unique—the copy sent to Sir James Knowles for proof reading, with the following pencil note of instructions on fly-leaf:—

"4 Proofs tonight—stitched"
"stitch this copy as well."

There are numerous corrections and additions throughout the volume, a few being in the hand of Tennyson, but the majority by James Knowles, including a note written by him said to have been dictated by Tennyson on the origin of "The Golden Supper."

The short poem entitled "The Minute" is omitted in the published edition of 1870.

The collation of our copy is as follows:—

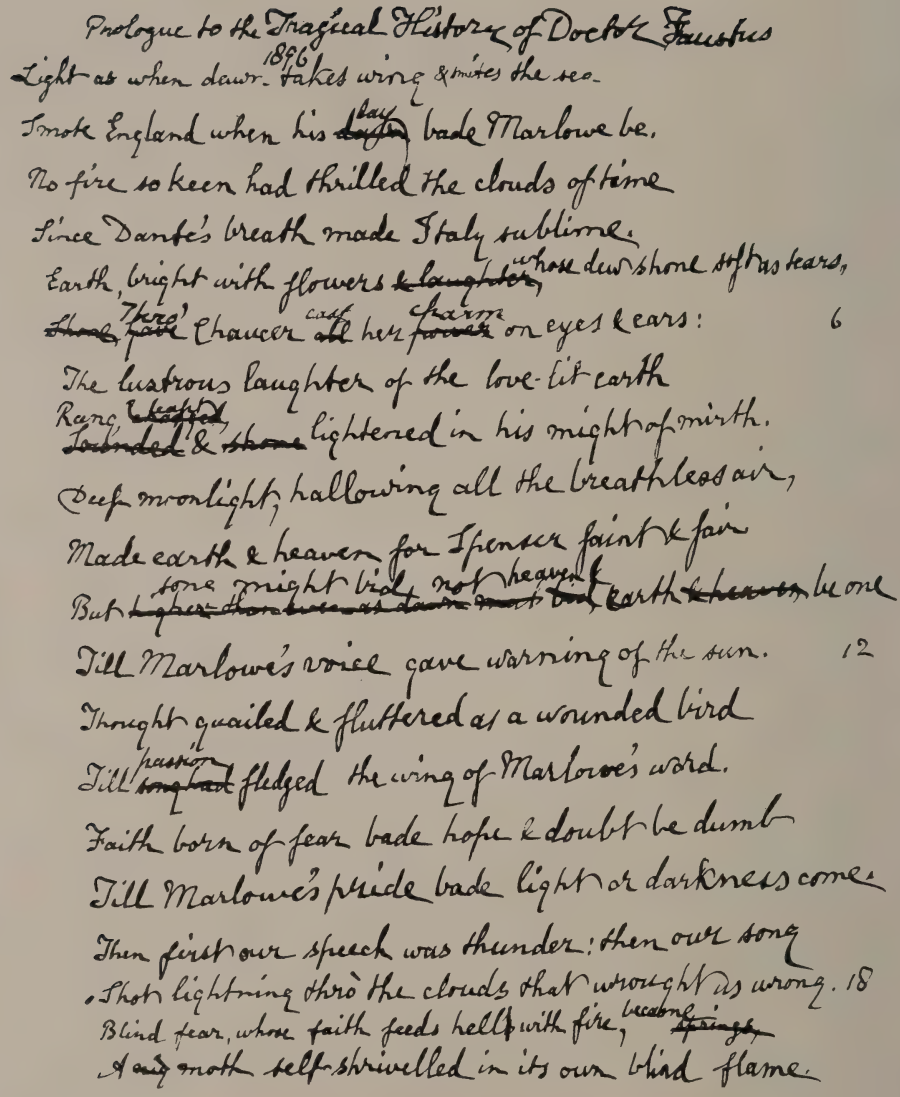
Collation: Half-title, note on reverse "These four 'Idylls of the King' are printed. . . ."; contents, I leaf; The Coming of Arthur, fly-leaf and pp. (3)-29; The Holy Grail, fly-title and pp. (33)-88; Pelleas and Ettarre, fly-title and pp. (91)-127; The Passing of Arthur, fly-title and pp. (131)-158; fly-title "Miscellaneous"; Northern Farmer, pp. (161)-168; The Lover's Tale (incomplete), pp. 211-236; The Victim, pp. 167-172; The Minute and Wages, pp. 173-4; The Higher Pantheism, pp. 169-171; Flower in the Crannied Wall, p. 172; Lucretius, pp. 237-254 (pagination recorded as printed).

Christmas Eve.

Christmas hath a darkness
Brighter than the blazing noon,
Christmas hath a chillness
Warmer than the heat of June,
Christmas hath a beauty
Lovelier than the world can show,
For Christmas bringeth Jesus
Brought for us so low.

Earth, strike up your music,
Birds that sing & bells that ring;
Heaven hath answering music
For all Angels soon to sing:
Earth, put on your whitest
Bridal robe of spotless snow,
For Christmas bringeth Jesus
Brought for us so low.

CHRISTINA G. ROSSETTI.
Autograph Poem from complete Autograph
Manuscript of her Poems prepared for publication in 1893.
See Item No. 973.



Prologue to the Tragicall History of Doctor Faustus

Light as when dawn 1896 takes wing & smites the sea—
Smote England when his ~~daylight~~ lay bade Marlowe be.
No fire so keen had thrilled the clouds of time
Since Dante's breath made Italy sublime.
Earth, bright with flowers ~~& laughter~~, whose dew shone soft as tears,
~~Hung~~ There ~~fair~~ Chaucer ~~all~~ cast her charm on eyes & ears: 6
The lustrous laughter of the love-lit earth
Rang ~~leaped~~ ~~bounded~~ & ~~shone~~ lightened in his might of mirth.
Deep moonlight, hallowing all the breathless air,
Made earth & heaven for Spenser faint & fair
But ~~light~~ tone ~~then dawn~~ night bird not heaven ~~but~~ earth & ~~heaven~~ be one
Till Marlowe's voice gave warning of the sun. 12
Thought quailed & fluttered as a wounded bird
Till ~~impassioned~~ passion ~~fledged~~ fledged the wing of Marlowe's word.
Faith born of fear bade hope & doubt be dumb
Till Marlowe's pride bade light or darkness come.
Then first our speech was thunder: then our song
Shot lightning thro' the clouds that wrought us wrong. 18
Blind fear, whose faith feeds hell with fire, ~~springs~~ becomes
And moth self-shrivelled in its own blind flame.

ALGERNON CHARLES SWINBURNE.
One of the Autograph Manuscripts from Collection.
See Item No. 1041.

VICTORIAN POETRY: TENNYSON (ALFRED, LORD)—*continued.*

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DEDICATION, pp. 1-4.

THE COMING OF ARTHUR, pp. 7-34.

Table of Contents: The Round Table, Gareth and Lynette, Geraint and Enid, Merlin and Vivien, Lancelot and Elaine, The Holy Grail, Pelleas and Ettarre, The Last Tournament.

GARETH AND LYNETTE, pp. 39-122.

GERAINT AND ENID, pp. 125-128 (incomplete).

LANCELOT AND ELAINE (incomplete), but comprising pages 49-82, with 30 Autograph Corrections by Tennyson, one being an additional line added.

Half-title: THE HOLY GRAIL, pages 85-136, with 33 Autograph Corrections by Tennyson. To one of these corrections he has added the following note:—

"the printer should not have made this mistake,
they had the printed text to go by."

PELLEAS AND ETTARRE, pp. 139-174, with 61 Autograph Corrections by Tennyson, including some entirely new lines.

THE LAST TOURNAMENT, pp. 171-221, with 11 Autograph Corrections by Tennyson.

GUINEVERE, pp. 225-264, with 10 Autograph Corrections by Tennyson.

THE PASSING OF ARTHUR, pp. 267-294, with 31 Autograph Corrections by Tennyson.

THE PASSING OF ARTHUR. A new revise of pages 289-296. Being a new proof of the last six pages of the Passing of Arthur, with the additional two pages added of the poem—

"To The Queen." "O Loyal to the royal in thyself."

With further numerous corrections by Tennyson. In the first two pages of "To the Queen" these corrections consist of five lines cancelled and new lines added by Tennyson himself.

VICTORIAN POETRY: TENNYSON (ALFRED, LORD)—*continued.*

904 IDYLLS OF THE KING.

AN UNRECORDED TRIAL EDITION.

12mo. *In the original green paper covers.*

Strahan and Co., London, 1869. £95

Unique Trial Issue, unrecorded in any bibliography, and especially printed for Sir James Knowles, the Founder and Editor of the "XIXth Century," in which paper many of Tennyson's Poems first appeared.

On the fly-leaf the publisher has appended the following note—

"for Mr. Knowles—
Special copy printed October 6th.
A. Strahan."

Knowles was evidently the first Proof Reader, and it was for this purpose the present copy was sent to him. He has made numerous corrections throughout the volume.

The collation of this issue differs from any other, and we accordingly append copy of same, as follows:—

Collation: Half-title, "Idylls of the King"; title, dedication, pp. (V)-VIII; contents, 1 leaf; The Birth of Arthur, fly-title and pp. (3)-25; Enid, pp. (1)-97; Vivien, fly-title and pp. (101)-144; Elaine, fly-title and pp. (147)-222; The Holy Grail, fly-title and pp. (29)-78; Sir Pelleas, fly-title and pp. (81)-113; Guinevere, fly-title and pp. (225)-261; The Death of Arthur, fly-title and pp. (117)-139 (pagination recorded as printed).

Numerous Corrections throughout in the hand of Knowles.

905 IDYLLS OF THE KING.

Another unrecorded trial edition, largely re-set, embodying corrections made in the copy described previously, and many others.

Thick small 8vo. *Original green paper wrappers.*

Strahan and Co., London, 1869. £65

Probably unique, with Corrections on the half-title and contents leaf. From the Collection of Sir James Knowles.

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Tuesday, 4th May, 1886.

London: William Clowes & Sons, Limited, Official Printers and Publishers to the Royal Commission.

4 pp., 4to. *Bound in full levant morocco, by Riviere.*

London, 1886. £52 10s

This handsome brochure was produced solely for official purpose, or for the use of the Court, at the Opening Ceremony of the Exhibition, and is now of the extremest rarity, very few copies having apparently been printed, and fewer still preserved.—T. J. Wise.

909 POEMS, principally designed for the Use of Schools and Young Persons. Selected by the Editor of the Harp of Canaan, etc., etc.

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London, 1836. £1 10s

Includes Tennyson's "New Year's Eve," also poems by S. T. Coleridge, Wordsworth, Mrs. Hemans, Southey, Barry Cornwall, Byron, W. Howitt, etc.

VICTORIAN POETRY: TENNYSON (ALFRED, LORD)—*continued.*

910 POEMS. MDCCCXXX—MDCCCXXXIII.

Small square 8vo. *Full morocco gilt, t. e. g., by Bedford.*

Privately Printed, 1862. £5 5s

This was a pirated edition of Tennyson's suppressed poems (taken from the Poems, chiefly Lyrical, of 1830, and the Poems of 1833). Its appearance led to legal action being taken by the Author to protect his Copyright A neatly written MSS. account of these proceedings is bound in at the end of this volume.

911 POEMS. MDCCCXXX—MDCCCXXXIII. Another Copy.

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913 THE SAILOR BOY.

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F'cap. 8vo. *Original wrappers.*

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Doves Press, 1902. £7

916 THE SILENT VOICES.
By Alfred Lord Tennyson.
The Exceedingly Rare Pamphlet of 4 pp., small 8vo. *Preserved in case.*
London, Macmillan and Co., and New York, 1892. £15 15s
This pamphlet was issued on October 11th, 1892, the day preceding Tennyson's funeral. The verses were printed in this manner simply to assure the Copyright, and very few copies were produced.

917 To H.R.H. PRINCESS BEATRICE.
FIRST EDITION. Second Issue. One page folio. *Contained in buckram case.*
July, 1885. £10 10s

918 A WELCOME.
FIRST ISSUE OF FIRST EDITION.
F'cap. 8vo, 4 pp. *Unbound.*
London, Moxon, 1863. 15s

VICTORIAN POETRY: TENNYSON (ALFRED, LORD)—*continued.*

919 A WELCOME.

SECOND ISSUE OF FIRST EDITION.

F'cap 8vo. *Unbound. London,* 1863. 5s

920 THE WINDOW; or, The Loves of the Wrens.

The Pirated Issue of Herne Shepherd, and issued a year before the appearance of the published edition.

16 pp., post 8vo. *Wrappers as issued.* 1867. £2 10s

The text of this Pirated Reprint follows precisely that of the original folio edition privately printed at Canford Manor, and includes the Verses printed there and afterwards suppressed.

Mr. Wise in his Tennyson Bibliography adds "the little pamphlet is therefore of much interest, and its pecuniary value much greater than would otherwise have been the case."

THACKERAY (William Makepeace), 1811-1863.

"We should not forget his verses,—he would have laughed if they had been called poems; but they had more imaginative vis, more daintiness of phrase, more true sensibility and sense, than much that is called so by its authors and the public."
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925 CLEON.
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926 GOLD HAIR.
FIRST EDITION. F'cap 8vo. *Full morocco, uncut, t. e. g.*
London, 1864. £10 10s

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927 HELEN'S TOWER.

FIRST EDITION. *The text of the sonnet, enclosed within a plain rectangular border printed in red, occupies page* 1; *the remaining three pages blank.*

Small 4to. *Enclosed in a buckram case.* 1870. £10 10s

This sonnet was written by Browning in April, 1870, for the Marquis of Dufferin, and a few copies were privately printed by the Marquis of Dufferin for the Author for his own personal distribution. It is therefore exceedingly rare.

928 PAULINE: A Fragment of a Confession.

Reprint of the Original Edition of 1833. Edited by Thomas J. Wise.

Post 8vo. *Boards, uncut. London,* 1886. 14s

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930 THE STATUE AND THE BUST.

FIRST EDITION. F'cap 8vo. *Full polished calf gilt, uncut, t. e. g., by Riviere. London,* 1855. £10 10s

VICTORIAN POETRY: BROWNING (ROBERT)—*continued.*

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A remarkably fine letter of Robert Browning, in which he sends a verse for the Queen Victoria Jubilee Window in St. Margaret's, Westminster.

"... I suppose the more simple and obvious the thought and expression of it, the fitter will it be for your purpose. But I trust you will be as good as your own word, which promised that I was 'quite free to decline' in such a case: how much more are you at liberty to decline to accept my attempt." Etc.

"Fifty years' flight! Wherein should he rejoice
Who hailed their birth, who as they die decays?
This—England echoes his attesting voice:
'Wondrous and well—thanks, Ancient Thou of Days!'"

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Portrait of Emily Brontë, from the portrait painted by Patrick Brontë, as frontispiece.

Royal 8vo. *Original buckram, uncut.*
London, Privately Printed, 1923. £5 5s

Of this book 50 copies only have been printed.
Mr. Drinkwater's Introduction extends to 22 pp., and a facsimile of a page of the Original Manuscript is given.

BRONTË (Anne), 1820-1849.

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. . . . .

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5 List of scenes from the Fall of Troy.
6 Unpublished scene from 'Sir Peter Harpdon's end.'
7 Mutilated poem ending 'I am not now afraid of God.'

Mr. Morris told me that Swinburne advised strongly the publication of this scene from Sir Harpdon's end.

No. 3 appears to relate to the same incident as that which furnished the story of the 'Defence of Guenevere.'"

ORIGINAL MANUSCRIPTS.

999 ORIGINAL MANUSCRIPT POEMS entirely in the Autograph of William Morris.

1. ROMANCE OF THE WOOERS.
2. THE LONG LAND.
3. SUMMER DAWN. Draft of published poem.
4. SIR GILES WAR SONG, with extra lines.
5. THE GOD OF THE POOR. Thirty-five verses published in the Fortnightly Review.

Bound together in 1 vol., 4to. *Full levant morocco, g. e., by De Coverly.* £48

An interesting series of Morris's Poetical Manuscripts, written in ink and pencil, and on the reverse of several are various sketches by him.

VICTORIAN POETRY: MORRIS (WILLIAM): ORIGINAL MANUSCRIPTS—*cont.*

This volume came from the Library of Charles Fairfax Murray, who has made the following notes:—

"Contents of this Book.

1 Romance of the Wooers. 17? pages.
2 The Long Land. 7 pages.
3 Summer Dawn. Draft of published poem.
4 Sir Giles War Song, with extra lines.
5 The God of the Poor. 35 verses published in the Fortnightly Review.

1 The 'Romance of the Wooers' is in such a fragmentary state that it is difficult to be sure that all the pieces here united really belong to it.
2 The 'Long Land' has lost a page probably torn out by the poet. It was fair copied for publication but finally omitted from the Defence of Guenevere & Other Poems, 1858.
3 Draft of the exquisite little poem published October 1856 in the Oxford and Cambridge Magazine & reprod. in 1858 with the alteration of a word only."

ORIGINAL MANUSCRIPTS.

1000 ORIGINAL MANUSCRIPTS OF VARIOUS POEMS in the Autograph of William Morris, written on 11 pp., 8vo.

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£14 14s

From the Library of Charles Fairfax Murray, who has made the following index of the poems:—

"Index.

1 Argument for Cupid & Psyche.
2 Argument from Doom of Acridius.
3 "Come forth O love to-day although the earth." (October?).
4 January.
5 February.
6 'Lo last night winter died although to-day.' (March ?).
7 Lines to come between March and the Deeds of Jason.
8 The Hill of Venus, fragment, 4 verses.
9 The Hill of Venus, fragment, 3 verses.
11 The Hill of Venus, fragment, 6 verses.
12 List of poems for Earthly Paradise, with number of lines written.
13 'My Squire in many lands I have been.' 36 lines.
14 'St. Agnes Convent by the Merry Sea.' 3½ pages.
15 Introductory lines to 'The Story of the Flower.'

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Architecture, Industry and Wealth.
The House of the Wolfings.

Together 8 vols., small 4to. *Printed in red and black with the Golden type designed by William Morris for the Kelmscott Press. Original boards.*

Chiswick Press, 1901-2. £7 10s

Only 350 copies printed.

HOOD (Thomas), The Younger, 1835-1874.

1002 AUTOGRAPH POEM SIGNED, entitled "A Shell."

Comprising some 154 lines on 6 pp., 4to.

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A charming poem descriptive of a sea shell, its journey and the message it carried to a Venetian struggling against the power of Austria.

"Spite of Austrian prohibition,
Spite of frontier inquisition,
Hearts Italian o'er the sea
Send their messenger to me.

Reverently I raised the shell
That its errand it might tell,
Placed its pink lip to mine ear—
Heard its whisper low & clear.

And the murmur of the sea
Spoke the message, sent to me—
'Patience. Venice will be free!'" Etc.

This poem was published in the St. James' Magazine for September, 1861.

VICTORIAN POETRY: HOOD (THOMAS)—*conitnued.*

1003 AUTOGRAPH MANUSCRIPT, SIGNED TWICE, of the Poem entitled "French and English," consisting of six verses of eight lines each on 3 pages, 8vo.

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Commences:—

FRENCH AND ENGLISH.

"Good Heavens! Why even the little children in France speak French! Addison.

"Never go to France
Unless you know the lingo,
If you do, like me,
You will repent, by jingo,
Staring, like a fool
And silent as a mummy
There I stood alone,
A nation with a dummy."

"Chaises stand for chairs
They christen letters *Billies*,
They call their mothers *mares*
And all their daughters *fillies*,
Strange it was to hear,
I'll tell you what's a good 'un
They call their leathers *queer*,
And half their shoes are wooden." Etc.

TABLEY (John B. L. Warren, Baron de), 1835-1895.

1004 AUTOGRAPH MANUSCRIPT POEM entitled "Orpheus."

28 pp., 4to. £5 5s

The manuscript commences:—

"Orpheus, having descended to the nether world in search of Euridice, thus addresses Prosperpine:

Ruler and regent, to whose dread domain
The mighty flood of life and human woe
Sends down the immeasurable drift of souls,
As silted sands are sent to Neptune's deep
I, even I, approach your awful realms,
Queen of oblivion, Lady of Acheron,
To crave one captive. I alive descend
A live man nourished still on human bread,
A man with limbs of flesh, & veins of blood.
What right have I to tread the fields of death
Intruder in the abyss?" Etc.

VICTORIAN POETRY —*continued.*

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This copy belonged to Sir Leicester Warren (Lord de Tabley) and has his Autograph on fly-leaf, with many passages marked and notes by him on pages 88, 200, 248, 257, 262, and 279.

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With the autograph signature of the author on the half-title.

1036 A WORD FOR THE NAVY. A Poem.
FIRST ISSUE OF THE FIRST EDITION.
F'cap. 8vo. *Original wrappers.*
London, Charles Ottley, 1887. £15 15s
Only 25 copies printed. It was published in March, 1887. The Redway Edition was not published till April, 1887, a month later.

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This most celebrated "Dedication" commences:—

"Year after year has fallen on sleep, till change
Hath seen the fourth part of a century fade,
Since you, a guest to whom the vales were strange
Where Isis whispers to the murmering shade
Above her face by winds and willows made
And I, elate at heart, with reverence met.
Change must give place to death ere I forget
The pride that change of years has quenched not yet."

VICTORIAN POETRY: SWINBURNE (ALGERNON CHARLES)—*continued.*

1038 AUTOGRAPH MANUSCRIPT of a Poem entitled "Astraea Victrix." Consisting of twelve verses of 8 lines each on 4 pp., 4to. N.D. £35

The original manuscript of the poem as it appears in "A Channel Passage and other Poems," published in 1904.

"England, elect of time,
By freedom sealed sublime,
And constant as the sun that saw thy dawn
Outshine upon the sea
His own in heaven, to be
A light that night nor day should see withdrawn,
If song may speak not now thy praise,
Fame writes it higher than song may soar or faith may gaze." Etc.

1039 AUTOGRAPH MANUSCRIPT of a Poem, entitled "Autumn in Cornwall." Consisting of six verses of 8 lines each on 2 pp., folio. N.D. £25

The original manuscript of this poem printed in "Poems and Ballads," 2nd Series. 1878.

"The year lies fallen and faded
On cliffs by clouds invaded,
With tongues of storms upbraided,
With wrath of waves bedinned:
And inland, wild with warning.
As in deaf ears or scorning,
The clarion even and morning,
Rings of the south-west wind." Etc.

1040 AUTOGRAPH MANUSCRIPT of a Poem entitled "The Dispute of the Soul and Body of François Villon." Comprising 20 lines on 1 page, folio. 1861. £18

The complete poem as originally written; it was, however, extended somewhat when published (with variations in both title and text) in "Poems and Ballads," 2nd Series, 1878.

"Who is this I hear? Lo, this is I, thy heart
That holds on merely now by a slender string.
Strength fails me, shape and sense are rent apart
The blood in me is turned to a bitter thing." Etc.

The Manuscript, which contains several important autograph corrections by the author in the text, has been very neatly laid down on another sheet of paper.

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Notes made at British Museum when working upon "Age of Shakespeare," Autograph Manuscript, 3 pp., 8vo and 4to.

VICTORIAN POETRY: SWINBURNE (ALGERNON CHARLES)—*continued.*

1042 AUTOGRAPH MANUSCRIPT HEADED "MARY BEATON," being evidently a trial scheme sketched out in brief of the speeches of Mary Beaton in the last scene of "Chastelard."

Comprising 12 lines on 1 page, folio. £8 10s

An important unpublished manuscript containing four short speeches by one of the Queen's Maries.

It is an early draft which Swinburne never used in publishing "Chastelard."

In the first speech, Mary Beaton says:—

"Then I shall be her handmaiden in hell
For this strong hate in me draws down my soul
To follow her & to follow, until indeed
The same place hold us & the same time slay."

SONGS OF MARY STUART.

1043 ORIGINAL AUTOGRAPH MANUSCRIPT OF THE TWO SONGS HEADED "CHANSON DE MARIE STUART" sung by Mary Queen of Scots in Swinburne's "Bothwell"; one commencing "Qui de Fie à la Vie," and the other "Sur la Grève Rién ne Rêve."

Together some 84 lines on 4 pp., 8vo. *Circa* 1860. £45

The original autograph manuscript of these two charming songs which Swinburne put into the mouth of Mary Queen of Scots. The songs are complete and continuous. In the pages of "Bothwell" the first one is broken up into sections.

From the appearance of this most attractive little manuscript the songs were apparently written about 1860, and some 14 years later introduced by the poet into the text of "Bothwell."

There are a number of important corrections by Swinburne in the manuscript, several of the lines being entirely re-written.

1044 AUTOGRAPH MANUSCRIPT SONNET "Bismark at Canossa."

1 page, folio. 31*st December,* 1881. £12 10s

The original manuscript of this famous Sonnet, which commences:—

"Not all disgraced, in that Italian town,
The imperial German cowered beneath thine hand,
Alone indeed imperial Hildebrand,
And felt thy foot and Rome's, and felt her frown
And thine, more strong and sovereign than his crown,
Though iron forged its blood-encrusted band." Etc.

This was printed in "Tristram of Lyonesse," 1882.

VICTORIAN POETRY: SWINBURNE (ALGERNON CHARLES)—*continued.*

"COLUMBUS."

1045 AUTOGRAPH POETICAL SENTIMENT entitled "Columbus," on the IVth Century of the discovery of America.

Comprising six lines on a folio sheet. *Circa* 1892. £10 10s

Composed by Swinburne for the celebration in Italy and Spain, October, 1892, of the fourth Centenary of the Discovery of America.

"Firm & fast the pillars set of God's Titanic son,
Atlas fronting Calpe, Calpe fronting Atlas, rose,
Strong to sever world from world, and seal the gates that close
Hope and thought up fast while blind & barren ages run
Age on age as wave on wave beneath a shrouded sun
Higher than they rose up at last the spirit of man."

It is believed these lines (which contain several alternative words in the text), have never been published, and they are possibly unfinished. Accompanying is a printed circular from a Celebration Committee in Italy asking for the contribution of "a sympathetic word of a high genius or of an illustrious personage as a leaf of laurel to the great crown to be placed on the head of Christopher Columbus."

1046 AUTOGRAPH MANUSCRIPT of his Prologue to "The Broken Heart," a Tragedy by John Ford.

Comprising 40 lines on 2 pp., 8vo. *Circa* 1904. £35

Published by Swinburne in "A Channel Passage," 1904. It makes important references to Shakespeare.

"The mightiest choir of song that memory bears
Gave England voice for fifty lustrous years.
Sunrise and thunder fired and shook the skies
That saw the sun-god Marlowe's opening eyes.
The morn's own music, answered of the sea,
Spake, when his living lips bade Shakespeare be,
And England, made by Shakespeare's quickening breath,
Divine and deathless even till life be death.

. . . . . .

That day was clouding toward a stormlit close
When Ford's red sphere upon the twilight rose.
Sublime with stars and sunset fire, the sky
Glowed as though day, nigh dead, should never die.

. . . . . .

Terror twin-born with pity kissed and thrilled
The lips that Shakespeare's word or Webster's filled:
Here both, cast out, fell silent; pity shrank,
Rebuked, and terror, spirit-stricken, sank:
The soul assailed arose far above
All reach of all but only death and love."

VICTORIAN POETRY: SWINBURNE (ALGERNON CHARLES)—*continued.*

1047 AUTOGRAPH MANUSCRIPT of his Prologue to "A Very Woman," a Play by Massinger.

Comprising 28 lines on 1¼ pp., 4to. *Circa* 1904. £32

Published by Swinburne in "A Channel Passage," 1904.

"Swift music made of passion's changeful power,
Sweet as the change that leaves the world in flower
When spring laughs winter down to deathward rang
From grave and gracious lips that smiled and sang.
When Massinger, too wise for kings to hear
And learn of him, truth, wisdom, faith, or fear,
Gave all his gentler heart to love's light lore,
What grief might brood and scorn breed wrath no more.
. . . . . .
Ere fades the sovereign sound of song that rang
As though the sun to match the sea's tune sang,
When noon from dawn took life and light, and time
Shone, seeing how Shakespeare made the world sublime,
Ere sinks the wind whose breath was heaven's and days,
The sunset's witness gave the sundawn praise."

1048 AUTOGRAPH MANUSCRIPT SIGNED of a Poem to "Victor Hugo."

Comprising 14 lines on 1 full page, 4to. £28

The original signed autograph manuscript of this famous sonnet addressed to Victor Hugo, upon the death of François Hugo, his son, of whose capacity the father was so proud. It contains sundry alterations in the text, and is written in Swinburne's characteristic hand.

"He had no children, who for love of men,
Being God, endured of Gods such things as thou,
Father; nor on his thunder-beaten brow
Fell such a woe as bows thine head again,
Twice bowed before, though godlike, in man's ken,
And seen too high for any stroke to bow
Save this of some strange God's that bends it now
The third time with such weight as bruised it then." Etc.

FROM KEATS.

1049 AUTOGRAPH MANUSCRIPT of a Poem entitled "Sharing Eve's Apple," being a transcript made by Swinburne of the then unpublished Poem written by Keats in 1818.

Comprising five stanzas of 4 lines each, on 1 page, 4to.

£10 10s

This extremely dainty, though rather daring song, written by Keats in 1818, remained unpublished till 1889 when Buxton Forman printed it in the second volume of his 4 volume edition of the Works of Keats. It commences:—

"O blush not so! O blush not so!
Or I shall think you knowing." Etc.

VICTORIAN POETRY: SWINBURNE (ALGERNON CHARLES)—*continued.*

MANUSCRIPT OF "EAST TO WEST."

1050 ORIGINAL MANUSCRIPT of his fine Poem "East to West."

Comprising 15 long lines on 1½ pp., 4to.

Circa 1890-4. £15

A particularly fine poem of Anglo-American interest. It is printed in "Astrophal and other Poems," 1894.

"Sunset smiles on sunrise: east and west are one,
Face to face in heaven before the sovereign sun.
. . . . . .
Child of dawn, and regent on the world-wide sea,
England smiles on Europe, fair as dawn and free.
Not the waters that gird her are purer, nor mightier the winds that her waters know.
But America, daughter and sister of England, is proud of them far as they flow.
Atlantic responds to Pacific the praise of her days that have been and shall be.
. . . . . .
So from England westward let the watchword fly,
So for England eastward let the seas reply,
Praise, honour, and love everlasting be sent on the wind's wings westward and east.
That the pride of the past and the pride of the future may mingle as friends at feast." Etc.

ASSASSINATION OF PRESIDENT CARNOT.

1051 AUTOGRAPH MANUSCRIPT SIGNED of a Poem in Memoriam of Carnot, President of the French Republic.

Comprising 14 lines on 1 page, 4to, signed and dated at end 25th June, 1894. £16 10s

This in-memoriam ode was written by Swinburne on the occasion of the assassination of President Carnot, who met his death at Lyons by the hands of an anarchist on the day preceding the date of the poem, Swinburne evidently composing it immediately on receiving the news of the tragedy. The poet compares Carnot's fate with that of Lincoln and Garfield.

The poem was printed by Swinburne in "A Channel Passage," 1904; and commences:—

"Death, winged with fire of hate from deathless hell,
Wherein the souls of anarchs hiss & die,
With stroke as dire has cloven a heart as high
As twice beyond the wide sea's westward swell
The living lust of death had power to quell
Through ministry of murderous hands whereby
Dark fate bade Lincoln's head & Garfield's lie
Low even as his who bids his France farewell." Etc.

VICTORIAN POETRY: SWINBURNE (ALGERNON CHARLES)—*continued.*

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TO HIS MOTHER.

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"Fourscore years and seven
Light and dew from Heaven
Have fallen with dawn on these glad woods each day
Since here was born, even here,
A birth more bright and dear
Than ever a younger year,
Hath seen or shall till all these pass away,
Even all the imperious pride of these,
The woodland ways majestic now with towers of trees." Etc.

VICTORIAN POETRY: SWINBURNE (ALGERNON CHARLES)—*continued.*

1056 ORIGINAL AUTOGRAPH MANUSCRIPT of his Poem, "The Witch Mother."

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"O where will ye gang to & where will ye sleep,
Against the night begins?
My bed is made wi' cauld sorrows,
My sheets are lined wi' sins.
And the rain is sair upon my face,
And sair upon my hair;
And the wind upon my weary mouth,
That never may man kiss mair." Etc.

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The poem commences:—

"Now who will speak & lie not
And pledge not life, but give?
Slaves herd with herded cattle:
The dawn grows bright for battle,
And if we die, we die not;
And if we live, we live." Etc., etc.

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"Aye, look here it hangs! You would think 'twas a cross
Fairly wrought of old iron. Yet—barring the loss
Of some twisted work here that once guarded the hand—
You might say 'twas the hilt of some cavalier's brand:
As it is, of a truth! You are staring, Senor!
At this shrine, at this altar, where never before
Hung ex voto so strange—at these walls in decay,
All that stands of the Mission of San Luis Rey;
At these leagues of wild llano beyond, which still hoard
In their heart this poor shrine, and a cavalier's sword!" Etc., etc.

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"Now shift the blanket pad before your saddle back you fling,
And draw your sinch up tighter 'till the sweat drops from the ring,
We've a dozen miles to cover ere we reach the next divide,
Our limbs are stiffer now than when we first set out to ride,
And worse—the horses know it—and feel the leg grips tire
Since twenty years ago, old friend, we sought the old camp fire." Etc.

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Men up & drink! Sing while you drink,
What Martin Luther saith,
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. . . . . .

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Or they'll put it in the papers, Tim, and they'll boycott us galore.
But its O! for the great and glorious day when the cruel Red goes down,
And never no more shall we need, bedad, to wear the martyr's crown!
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THE MOUNTAIN AIR.
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